

# JOURNAL OF EARLY SOUTHERN DECORATIVE ARTS

SUMMER 1997 VOLUME XXIII, NUMBER 1



THE MUSEUM OF EARLY SOUTHERN DECORATIVE ARTS

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OF EARLY SOUTHERN  
DECORATIVE ARTS



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1. Cephas Thompson, *Self-Portrait*, Middleton, Massachusetts, c. 1825. Oil on canvas, HOA 27", WOA 22 $\frac{1}{4}$ ". *Courtesy of the Boston Athenaeum, gift of Mrs. Madeleine Thompson Edmonds.*

# “A Most Favorable and Striking Resemblance”

The Virginia Portraits of Cephas Thompson (1775–1856)

DEBORAH L. SISUM

ONE OF THE MOST prolific portrait painters of the early nineteenth century, Cephas Thompson began his career as a professional artist in 1800. Although little is known and less has been written about Thompson, his career was important both for the history of American art and for the documentary record of the young republic that he created in his portraiture. A native of Middleboro, Massachusetts, he worked as an itinerant artist, with much of his time spent in the southern states on the eastern seaboard, generally in the winter months. He kept a Memorandum of Portraits (Appendix I), now in the Boston Athenaeum, in which he recorded 541 portraits made from 1806 to 1822. This slender, leather-bound volume is the chief source for tracing the artist's chronology throughout his itinerant years.<sup>1</sup>

Of the portraits listed in the Memorandum, 333 were painted in Virginia. The period when Thompson was active as an itinerant painter encompassed the formative years of the American Republic, a time of significant political, social and economic change. During this time, Virginia assumed an unparalleled leadership role in the affairs of the United States. The wealthiest and most populous state at the outset of the nineteenth century, the commonwealth held sway over the rest of the country both politically and intellectually. This was truly the golden age of Virginia: a time of ascendancy un-

marched in American history for both the extent and depth of the leadership provided. The state's achievement was determined by the intellect and character of many of its citizens. Four Virginians were president for a total of thirty-two years; another was Chief Justice for thirty of those years. Virginians were Cabinet members, Congressmen, ambassadors, state legislators, judges, military officers and entrepreneurs. Many embodied the best qualities of the Enlightenment, with broad interests in the arts as well as the sciences. Cephas Thompson recorded the likenesses of many of these eminent Virginians, the men and women who were prominent in defining the events of their time.

His Virginia sitters (Appendix II) are representative of a rising self-confident class of Americans in the early republic: they included the Chief Justice of the United States, cabinet members, congressmen, state legislators and judges as well as a host of prominent landowners and merchants. Their patronage reflects a high public estimation of Thompson's merits as a painter.

Despite the volume of his work and the prominence of his sitters, Thompson's substantial contribution to American art has gone largely unrecognized by scholars. One reason for this apparent lack of interest is that, aside from his Memorandum of Portraits, Thompson left virtually no contemporary records related to his painting. The only nineteenth-century account of his work is a rather disparaging reference made by art historian, William Dunlap:

THOMPSON—1810

A person of this name painted poor portraits in Norfolk, but managed to procure employment and make money enough to buy a farm in his native village "down east" and retire, independent of all but mother earth, and the rain and sunshine which fertilize her bosom and ripen her products.<sup>2</sup>

Other reasons why the artist may have escaped notice may include art historians' concern with aesthetic questions rather than the relationship between the artist and patron, as well as his supposed lack of formal training and his position below that of "academic"



painter. Cephas Thompson, then, is an important and unjustly neglected figure in early American art. Occupying the position that he did, he is especially important as an indicator of popular taste in the early Republic. His lack of recognition from scholars presents a unique opportunity for primary research. It is hoped that the following biography, transcription, and catalogue of his sitters will offer a solid core of information about the artist and his works. In so doing, a starting point will have been established that will allow others to explore the life and works of the artist further still.

#### THE ARTISTIC CLIMATE IN THE NEW REPUBLIC

In the decades that followed the Revolution, artists such as Gilbert Stuart (1755–1828), Washington Allston (1779–1843), and John Vanderlyn (1775–1852) dominated American art. They chose to study painting in Europe; following the lead of Benjamin West, president of the Royal Academy in London, they absorbed the ideals of the Grand Manner by studying the masterworks of classical Greece and Rome and of the Renaissance and Baroque periods. A number of them absorbed the European regard for “history painting,” dealing with religious, allegorical, mythological as well as strictly historical subjects, as a higher form than portraiture.<sup>3</sup> However, when they returned to America, they found that the pragmatic, materialistic landowners, merchants and artisans of the new Republic chose to patronize portraiture, an art that reflected and expressed their own values and its own way of life.<sup>4</sup> Since its origins in the seventeenth century, portraiture had been the backbone of American painting. Indeed the country’s most illustrious colonial artists, John Smibert (1688–1751), Robert Feke (act. 1741–1750), and John Singleton Copley (1738–1815) painted little other than portraits. By the nineteenth century, portraits had a social meaning as proof of their owner’s wealth and its accompanying prestige. They also had a domestic purpose in the nature and function of the family. Among landed families during the first half of the nineteenth century, conti-

nity was ensured by gathering to the household more members and more wealth. Thus, a portrait was a symbol of familial longevity and stability and conferred honor to the people it depicted.<sup>7</sup>

The prevailing style of portraiture began to change at the outset of the nineteenth century. The old colonial style, characterized by full-length compositions, sumptuous costumes, and a visual catalogue of the sitter's prized possessions, began to give way to simplified arrangements that emphasized the subject's character. This revolution in painting began with Gilbert Stuart's return from Great Britain in 1793. The simplicity and directness of his portraits gained tremendous popularity and set new standards of artistic style. The "plain style" of Anglo-American portraiture particularly appealed to a republican people wary of luxury or material attainments and eager to assert the primacy of individual character as the foundation of a democratic society.

The European training these artists received contributed to a more positive artistic climate in the United States. At the beginning of the nineteenth century, numerous cultural institutions devoted to the promotion and elevation of taste were also being formed. The most notable among them were the American Academy of Fine Arts, founded in 1802 in New York, and the Pennsylvania Academy of Fine Arts, established in 1805 in Philadelphia.<sup>8</sup> In these cities, as well as in Boston, Baltimore, and Charleston, a growing awareness of the fine arts gave a sense of encouragement to young artists. With the growth of the seaboard economy and with the opportunities for patronage which came with this growth, the career of the itinerant, untrained, artist grew increasingly marginal. While artists like Thompson pursued painting careers, they did so below the elite level of the academically trained.

This then, was the artistic climate in America when Cephas Thompson embarked upon his itinerant career. As a young man of twenty-five, he left his native Massachusetts and sought a market for his talents in the coastal cities of the South. Newspaper advertisements of the time as well as his own Memorandum of Portraits place

the artist in Baltimore, Maryland (1804); Charleston, South Carolina (1800, 1804, 1819, and 1822); Alexandria (1807–1809), Richmond (1809–1810), and Norfolk, Virginia (1810–1812); and Savannah, Georgia (1818). Closer to home, he also worked in Bristol, Rhode Island (1805–7, 1816, and 1822). The amount of traveling he did reflected the simple fact that the portraitist had to seek out patrons.

Thompson received little or no formal training and did not apprentice with an established American artist. Rather, recognizing his talent in the arts, he learned by doing and through the lessons that he obtained by viewing the works of Copley, Stuart, and others during his occasional trips to Boston. Thompson's lack of training, on one hand, indicates the underdeveloped condition of American art institutions available to support and nurture artistic talent in the late eighteenth century. But his decision to pursue the career of portraitist is significant for its particularly American self-confidence that success derived from an individual's talent and energy.

#### THOMPSON'S EARLY LIFE AND THE BEGINNINGS OF HIS ITINERANT CAREER

Cephas Thompson was born on 1 July 1775 in Middleboro, Massachusetts, to William Thomson (1740–1816), a prosperous farmer, and Deborah (Sturtevant) Thomson (1740–1842).<sup>7</sup> His ancestor, John Thomson (1616–1676), was a member of one of the earliest embarkations to the New World, arriving in Plymouth as a young boy in 1622. By the end of the seventeenth century the Thomson family had established sizable farms in southeastern Massachusetts, settling the towns of Middleboro, Bridgewater, and Halifax.<sup>8</sup>

By the eighteenth century, the village Middleboro was a thriving community. The 1781 census lists 581 houses, 18 "Distill" houses, 608 oxen, 1,521 cows, 338 horses, 584 coaches and chaises etc, and 2,144 barrels of cider for that year.<sup>9</sup> The Thomson family thrived as well. Cephas's father William, who had been a militia captain during the Revolution and served at the battle of Bunker Hill, acquired several

thousand acres in what was then the district of Maine in addition to the substantial holdings in Massachusetts. The Thomson's house, on River Street, was constructed of solid oak boards and timber.<sup>10</sup>

Cephas was the third of eleven children.<sup>11</sup> They were educated in one of four schools that were appointed to be kept in different parts of the town. Prior to the nineteenth century, it appears there were no schoolhouses in Middleboro, but it was the teachers' habit to gather the children in different neighborhoods at some dwelling house and instruct them during a few weeks of the year. "Schools" were held in the summer and winter months, with the summer schools usually taught by women and the winter schools taught by men.<sup>12</sup>

Three of Cephas Thompson's five brothers followed the established family pattern of land ownership by establishing homesteads in the district of Maine. Cephas, however, chose to pursue the highly unlikely career of a professional artist; the Thompson family genealogy states, "He fitted for college, but instead of entering took up portrait painting."<sup>13</sup> It may be surmised that the decision was met with at least a degree of disappointment.

Cephas's family background and early experience provide no evidence to suggest a motive for his artistic career; however, a strong native talent must have made itself known. According to the Thompson family, at a young age Cephas was able to obtain realistic likenesses of his schoolmates. A rural farming community, Middleboro offered no museums or opportunities for art training. It had no established artists in the post-Revolutionary period; the only other portraitist known to have worked in the area was Rufus Hathaway (1770–1822). Five years older than Thompson, Hathaway spent most of his life in Duxbury, Massachusetts. Hathaway's style, based upon colonial traditions, was uniquely his own; by 1800 he had all but abandoned his career.<sup>14</sup> The styles of the two artists were completely divergent and contact between the two was highly unlikely.

Without formal instruction or access to other works of art, Thompson may have consulted books on artistic theory or used readily available prints of European works of art. The most probable

scenario is that the young artist traveled approximately forty miles to Boston in search of artistic instruction. Boston had an active artistic community with painters such as John Johnston (1753–1818), William Lovett (1773–1801), and William M. S. Doyle (1769–1828) in residence. Although Boston's preeminent artist John Singleton Copley (1738–1815) had left for Europe in 1774, his portraits could be found in many of Boston's prestigious homes. Unfortunately, no records exist of Thompson's living or working in Boston. However, the fact that, at the age of twenty-five, he had the self-confidence to travel to Charleston in 1800 in search of portrait commissions, together with the fact that he advertised himself as a "portrait painter from Boston," suggests that he had already had some experience or success in Boston or perhaps in his home town of Middleboro.

It is difficult to say why Thompson would begin his itinerant career so far from home—perhaps from a youthful desire to prove himself, or perhaps the recommendation of other itinerants or family business connections; perhaps the wealthy southern seaport of Charleston offered greater opportunity for commissions from families newly risen to prominence. In any case, Charleston, known for the worldliness and cosmopolitanism of its leading citizens, fit Thompson's needs. Surely this combination of wealth and pride embodied by Charlestonians would ensure the success of a skilled portraitist. Ambitious and perhaps over-confident, Thompson placed the following advertisement in a local newspaper on 2 December 1800:

CEPHAS THOMPSON  
PORTRAIT PAINTER from BOSTON

RESPECTFULLY informs the public that he has lately arrived in this city and has commenced his business at No. 5. Tradd-Street.

He flatters himself from his experience, that those Ladies and Gentlemen who favour him with employment will receive the most favorable and striking resemblance.<sup>15</sup>

Despite his expectations, Thompson's Charleston trip does not appear to have been successful. Examples of portraits from the city

have not been found; it is possible the venture was a failure and the artist was forced to return to his family in Middleboro. He would not return to Charleston until 1804.

By 1802 Thompson had married Olive Leonard (1780–1819) the daughter of Daniel and Mary (Hall) Leonard of Bridgewater, Massachusetts.<sup>16</sup> The couple made their home in Middleboro, and the following year, Marietta Tintoretto (1803–?), the first of their seven children, was born.<sup>17</sup> His daughter's middle name indicates that he had not given up his artistic ambitions.

In 1804 the artist set out for Baltimore, then the third largest port in the United States. When Thompson arrived in 1804, the city had a strong artistic tradition and several families owned portraits by John Wollaston (act. 1736–1767), Gustavus and John Hesselius (1682–1755 and 1728–1778), Charles Willson Peale (1741–1827).<sup>18</sup> By April 1804 Thompson, inserted an advertisement in *The Telegraph and Daily Advertiser* announcing his imminent departure:

MR. THOMPSON  
PORTRAIT AND MINIATURE PAINTER

At No. 26 corner of Calvert and Bank Streets:

RESPECTFULLY informs the ladies and gentlemen of this city, that he continues likewise to cut profile likenesses with his new invented machine, which is esteemed the most accurate of any now in use.

He thanks the public for the encouragement he has received since he arrived here, and as he will very soon remove from this place, he most humbly begs the attention of those who wish to employ him.<sup>19</sup>

From his advertisement it is evident that Thompson enjoyed a certain amount of success, although portraits from this period are unknown.

It is interesting to note that for the duration of his career in the South, Cephas Thompson rarely painted during the summer months. His southern patrons were bound to the land, and most continued to adhere to an agrarian way of life. Although they pursued political and other professional careers, many had working plantations. In agriculturally oriented areas, working patterns were

heavily oriented by the seasons; planting in spring was followed by cultivation in summer and by harvesting in autumn. Leisure periods were often those extensive blocks of time when little else could be attempted, and thus from December through February there was an idle period that gained prominence throughout the year as the “gay season.”<sup>20</sup>

In December 1804, Thompson returned to Charleston and immediately informed the public of his arrival. Somewhat more restrained in his self-promotion, he offered his prospective patrons a variety of services:

C. THOMPSON

HAS commenced PORTRAIT PAINTING at Mrs. Cochran's long room King Street No. 243, where he Paints likenesses in large, demi and small sizes. He also cuts PROFILES, with his machine which is on a new principle, and more accurate than any in use. He will likewise paint Profiles, and execute them in gold.<sup>21</sup>

This time Thompson was more successful in obtaining patronage. One of his most notable works of this period was a mourning portrait painted in commemoration of the death of Mrs. Rachel DuPree Miles of Mount Pleasant, South Carolina. (fig. 2). The artist painted this somber portrait of Mrs. Miles' survivors, her husband Captain James Miles, their son James Saunders, and daughter Elizabeth McPherson. The tiled, sparsely furnished interior features an urn and open window, symbolic references to the deceased. The subjects' saddened expression, the two funeral hats for Mr. Miles and his son, the black mourning clothes, and Elizabeth's black ribbons and jewelry complete the mourning scene.<sup>22</sup> Stylistically this is an intriguing portrait, executed by a young artist cognizant of artistic conventions and themes. However, his technical naiveté is also readily apparent. He creates a planar format, albeit unintentionally—the converging lines resulting in a rising two-dimensional space. In fact, the Miles family seems to be in danger of falling off the canvas entirely. The light within the portrait is somewhat ambiguous and seems to radiate from a variety of sources. The subjects themselves are arranged in



2. Cephas Thompson, *James Miles and Family*, Charleston, South Carolina, 1805. Oil on canvas, HOA 40 $\frac{3}{4}$ ", WOA 40 $\frac{3}{4}$ ". Private collection. Signed lower left: "C. Thompson pinx 1805." MRF-8723.

stock poses and their likenesses are linear and devoid of lifelike modeling. It is a quaint and compelling conversation piece, but its naive technique and composition in no way foreshadow the sophisticated portraits which Thompson was to produce just two years later.

Both the Baltimore and the Charleston notices mention Thompson's "machine" for cutting profiles. On 5 February 1806, he patented his "Delineating Machine," a mechanism designed to enable him



to produce likenesses within minutes, undoubtedly the same device. The large, unwieldy instrument consisted of a pencil, a plate of glass, a universal joint and a drawing board (fig. 3). As developed, the machine was to be used for copying charts, landscapes and portraits. According to Thompson his machine, based upon the eye, would serve to copy “exactly from nature and all at such size as the pleasure of the artist may require.”<sup>23</sup>

Thompson was not the only artist to attempt this combination of



3. Cephas Thompson, Delineating Machine, 5 February 1806. Ink on paper. Reconstructed patent drawing. *Records of the Patent and Trademark Office*, record group 241m file 657x. National Archives and Records Administration, Washington, D.C.

the creative and the pragmatic. Charles Willson Peale conceived a means of turning out large numbers of profiles in a brief period by the use of the physiognotrace, a machine that incised white paper affixed to a dark background. Charles Balthazar Julien Févret de Saint-Mémin, whose profile portraits are found in abundance in Virginia, operated a similar device. This captured not only the face but the hair, clothing and accouterments. Profile taking was an immensely popular facet of early American culture; part of their appeal was that they fit into early ideas about the relationship of physiognomy and character. That is, the character of an individual would be expressed in his or her facial features as well as in the shape and contour of the head. Profiles were also produced cheaply and quickly, enabling and allowed virtually everyone to obtain a representation of themselves. Dependent upon the market for his earnings, profiles provided Thompson with a ready source of income, and there was always the possibility someone who had their profile taken would later decide to commission a portrait in oil.

Executing profiles in gold, as he offers in Charleston, was a delicate and demanding process known as *verre églomisé*. The profiles were executed in gold leaf that had been glued to glass. Using a sharp instrument, the artist engraved the profile and features in reverse from the back. The gold leaf surrounding the profile outline was carefully removed, and the background glass painted black. The effect of the elegant profile in gold, set against a boldly contrasting black background, was striking.

Aside from Thompson, only three other artists were known to employ this technique: A. B. Doolittle (c. 1775–c. 1875), John Wesley Jarvis (1812–1868), and Charles Peale Polk (1767–1822). Of the three, it may have been Polk who introduced Thompson to the practice; the two artists may have crossed paths as early as 1804, when Thompson was in Baltimore.<sup>24</sup> The *verre églomisé* process was also popular with Baltimore cabinetmakers who made use of gold and black panels of glass in a variety of furniture forms. Thompson may also have become familiar with the technique through these



4. Cephas Thompson, *William DeWolf*, Bristol, Rhode Island, 1806–7. Oil on canvas, HOA 26  $\frac{5}{8}$ ", WOA 21  $\frac{5}{8}$ ".

*Courtesy of the Milwaukee Art Museum, Milwaukee, Wisconsin.*



5. Cephas Thompson, *Charlotte De Wolf*, Bristol, Rhode Island, 1806–7. Oil on canvas, HOA 26  $\frac{5}{8}$ ", WOA 21  $\frac{1}{2}$ ".

*Courtesy of the Milwaukee Art Museum, Milwaukee, Wisconsin.*

artisans.<sup>25</sup> Although Thompson no doubt produced *verre églomisé* profiles, none of his works in this medium are known today.

In September 1806, according to Thompson's Memorandum of Portraits, he traveled to Bristol, Rhode Island, a port city approximately twenty-five miles from Middleboro. During his stay in Bristol, from September 1806 through June of 1807, Thompson produced 93 portraits of the city's residents. It was also at this time that he cultivated the most important patrons of his early career, the De-

Wolf family. How this initial contact was made is not known, but the association was to last for some seventeen years, and he painted over thirty portraits of various members of this large family. The artist left Bristol sometime after 6 June 1807, the date of his last advertisement in the *Mount Hope Eagle*.<sup>26</sup>

Two portraits of children of Captain William DeWolf, William (II) and Charlotte (fig. 4, 5), are striking examples of his earlier style. Stylistically they form a bridge between the flat, patterned figures of the Miles family and the more thoughtfully rendered and technically assured portraits painted in Virginia. Thompson has gained a greater sense of anatomy and his corporeal modeling of forms has greatly improved. Judging from these paintings, the artist emphasized bold colors, strong highlights, and a narrow transition from dark to light in modeling. The subjects' features are sharply delineated, and clothing and props are depicted in fine detail.

#### THOMPSON'S WORK IN VIRGINIA

The year 1807 marked the beginning of Cephas Thompson's most prolific and opportune period. Virginia was politically, intellectually, and economically on the ascent, and Thompson the entrepreneur may have reasoned that the state would offer opportunities for his employment. If this was his assumption he was indeed correct; 333 likenesses were completed by the artist over the course of six years. It was also in 1807 that the artist began to keep a meticulous record of the individuals he painted, his *Memorandum of Portraits*. This slender, leather-bound volume is the chief source for tracing the artist's activities and movements through his itinerant years.

The refined technique and artistic effect of his Virginia portraits makes it difficult to believe that they were painted by the same artists who, just two years before, had painted the naive group portrait of the Miles family. An analysis of Thompson's work of this period reveals that he was certainly influenced by the direct and unadorned bust portraits that were characteristic of Gilbert Stuart's

style during the first two decades of the nineteenth century. America's preeminent portraitist, Stuart resided in Washington, D.C., from 1803 until 1805 and there painted the illustrious citizens of the federal city. After 1805 he made his home in Boston, where he lived until his death in 1828. Brilliant and admired, he exerted a profound influence on young, self-taught artists like Thompson.

Certain characteristics of Gilbert Stuart's style are immediately evident in the work of Thompson during this period; simple bust- or waist-length poses, showing the subject viewed at a quarter-turn to the left or right, and a simplified approach to the portrait's composition. Thompson also adhered to a basic tenet of Stuart's overall style, fidelity to nature.<sup>27</sup> Thompson displays a stronger commitment to an honest representation of the natural appearance of his subject. The linear, hard-edged quality that characterized the Miles family and De Wolf portraits is no longer apparent; it has been replaced by a softer, more diffused handling of paint. The brushwork remains smooth, however, and is thinly applied.<sup>28</sup> It is possible that the artist underwent a period of intensive self-instruction, in that he was able to produce convincing characterizations with such an assured technique.

Thompson's status as an itinerant helped mold his artistic vision. He had to not only produce portraits well, but quickly. He could not indulge in long sittings or lengthy preparatory work to depict his sitters; his income would not allow it. Thus he adopted a manner of drawing and posing the human form which became standardized. The pose of his male sitters was generally bust length with a three-quarter turn to the right or left. Although fashionable, the men's costumes contribute little visual interest to the portraits and instead are treated as compositions in black and white. The face, reflecting the subject's character, is the primary focus of the artist. The composition and coloration of women's portraits, however, were treated in a more decorative fashion. Young women are generally portrayed in half-length formats, wearing the white Empire-style gowns favored during this period. This elegant costume became an important part

of the composition, and Thompson emphasized the sheer, diaphanous fabrics with broad brushwork. The exposed arms and deep décolletage provided Thompson with an opportunity to use a delicate, rose-hued palette. The decorative aspect is further enhanced by the use of carefully painted accouterments such as ribbons, belts and jewelry. The artist also favored the use of scarves and shawls to cover the subject's hands, a device that saved time since hands were notoriously difficult and time-consuming to paint.

*Alexandria, 1807 to 1809*

Cephas Thompson arrived in Alexandria, Virginia, in December 1807. Although his motives for stopping in Alexandria remain unknown, it is possible that he considered it to be an expanding commercial center that would offer greater opportunities for his employment and less competition than he had found in Boston, Charleston, and Baltimore. Populated by a diverse group of planters, merchants, and city officials, Alexandria was a thriving seaport community in the post-Revolutionary era. In 1791 it was made a part of the new federal city—the District of Columbia, and during the next ten years Alexandria witnessed an unparalleled growth in population. In 1790 the population was 2,740 and a decade later it had nearly doubled to 4,771; by 1810 the city had 7,227 inhabitants.<sup>29</sup> This period was known as the “golden epoch”<sup>30</sup> when wealthy merchants constructed many of the stately Federal homes that, to this day, line the streets.

Drawn by the prospect of government patronage and by the presence of notable politicians, artists began to make their way to Washington. Across the Potomac River, Alexandria hosted a number of transient artists, although few chose to make the city their permanent home.<sup>31</sup> Profilist Saint-Mémin and miniaturist William Russell Birch (1755–1834) were temporary residents, as were artists Nicholas Boudet (act. 1793–1820), John Bell (act. 1810–1816) and Jacob Frymire (1765–1822). When Cephas Thompson arrived in 1807 the import/export embargo with Great Britain had just been imposed.<sup>32</sup> Although this must have been disastrous for the local shipping and

merchant economy, judging from the number of patrons recorded in Thompson's Memorandum, it appears to have had little effect on the public's desire for portraits.<sup>33</sup>

Upon his arrival in the city, the artist advertised for business:

C. THOMPSON  
PORTRAIT PAINTER

Informs the RESPECTABLE INHABITANTS of Alexandria and its Vicinity, THAT he has commenced business in the house adjoining Mr *Guy Atkinsons*, Fairfax Street, where some SPECIMENS may be seen.<sup>34</sup>

His studio and presumably his residence during his stay in Alexandria was on 113 or 115 Fairfax Street. Owned by grocer Guy Atkinson, the two adjacent townhouses provided studio space for Saint-Mémin in the spring of 1805. The following December, William Russell Birch occupied the same space.<sup>35</sup> It is interesting to note that in Alexandria, the artists and the storekeepers were tradesmen together. Like other tradespeople, artists of the early nineteenth century were not grouped in fashionable little neighborhoods, but were often thrown into a city's mercantile district. Located next to Guy Atkinson's grocery, Cephas Thompson's portrait studio was like any other place of business. His were not patrons but "customers," who shopped for art just as they did for any other commodity.<sup>36</sup> These customers, not necessarily conversant with artistic theories and techniques, helped shape an American aesthetic by valuing and demanding accuracy and fidelity in a portrait. What they wanted from a portraitist was not entirely different from what they wanted from other skilled craftsmen: a utilitarian product which fulfilled its function. In the case of portraits, the function was replicating a likeness.

The names of Guy Atkinson (cat. 9) and his wife Albina Birch Atkinson (cat. 8) were among the first to appear in Thompson's Memorandum of Portraits, and it is possible that he painted their portraits in lieu of rent. A prosperous grocer, Atkinson took a particular interest in the fine arts. Aside from renting studio space to itinerant practitioners, he was an agent for stockholders of the Alexan-

dria theater and was married to the daughter of a well-known artist, William Russell Birch.<sup>37</sup>

Thompson painted many merchants; as a group, they comprised the majority of his sitters in Alexandria. Among the notable businessmen that sought Thompson's services were Joseph Riddle (cat. 251), John D. Brown (cat. 31), William Fowle (cat. 96), Samuel Griffith (cat. 114), William S. Moore (cat. 190), Robert Patton (cat. 229), and Ephraim Gilman (cat. 105), as well as Joseph, Phineas, and Thomas Janney (cat. 153, 154, 155). The artist also appealed to the city's growing professional class. Instructor and academy director Abiel Holbrook (cat. 145) sat for his portrait, as did bank director Richard Scott (cat. 262), attorney Nathaniel Seaton Wise (cat. 330), and architect William Yeaton (cat. 332).

Although his clientele was varied, Cephas Thompson's subjects were consistently individuals of accomplishment. Dr. Elisha Cullen Dick (cat. nos. 84–85), his wife Hannah Harmon (cat. 86), and son Archibald (cat. 83), who commissioned Thompson to paint their portraits, are typical of the patrons to whom the artist appealed. One of the most cultivated and versatile men in Alexandria, Elisha Cullen Dick studied medicine at the Philadelphia Academy and was one of George Washington's personal physicians.

While Thompson found a niche as a portraitist for Alexandria's mercantile and professional classes, he did not ignore the Tidewater's wealthiest citizens, the plantation owners. The artist's portraits of Virginia planters form a veritable Who's Who of the state's elite. Of particular historical and artistic interest were his portraits of the Carter, Fitzhugh, and Lee families. Landon Carter II (cat. 45–46) and his wife Mary Burwell Armistead Carter (cat. 47) were among Thompson's most prestigious sitters. Thompson produced a truly remarkable portrait of William Fitzhugh (cat. 90, fig. 6) of Chatham. William Fitzhugh maintained a long and active public career both in Virginia and on the national level.

Thompson's portrait of Fitzhugh is startling in its realism. The subject lost an eye in a childhood accident, and when he sat for this





6. Cephas Thompson, *William Fitzhugh*, Alexandria, Virginia, 1807–8. Oil on canvas, HOA 27", WOA 21¾". *The Washington/Custis/Lee Collection, Washington and Lee University, Lexington, Virginia.*

portrait he did not ask that the artist attempt to conceal the disfigurement. The result is a portrait of a truly strong and self-assured man. The portrait also provides a valuable insight into the artist's goals as a portrait painter, in that it demonstrates Thompson fully comprehended the importance of an honest versus an idealized likeness as the effect most desired by his Virginia patrons.

Shortly after completing this portrait, Thompson painted the likeness of William's son, William Henry Fitzhugh (cat. 91, fig. 7). His portrait stands in striking contrast to that of his father. Youthful and handsome, the younger Fitzhugh appears to be something of a dandy, with his hair styled according to the latest fashion.

7. Cephas Thompson, *William Henry Fitzhugh*, Alexandria, Virginia, 1807–8. Oil on canvas, HOA 27", WOA 22". *The Washington/Custis/Lee Collection, Washington and Lee University, Lexington, Virginia.*



One of the artist's finest portraits was that of Mary Lee Fitzhugh Custis (cat. 76, fig. 8) the daughter of William Fitzhugh and wife of George Washington Parke Custis, adoptive grandson of George Washington. The subtle coloration and graceful lines make this one of Thompson's most successful portraits. Mrs. Custis's love of French fashion is evident; she wears a white dress in the popular Empire style with high waist and puffed elbow-baring sleeves. Her hair is arranged in the Neoclassical style with a chignon at the back of the head and loose ringlets framing the face. It is evident that Mrs. Custis chose to forego the deep décolletage characteristic of the Em-



8. Cephas Thompson, *Mary Lee Fitzhugh Custis* (Mrs. George Washington Park Custis), Alexandria, Virginia, 1807–8. Oil on canvas, HOA 27¼", WOA 22½". *Courtesy of the Virginia Museum of Fine Arts, Richmond. Gift of Mrs A. Smith Bowman. Photo: Grace Wen Hua Ts'ao.*  
©1993 Virginia Museum of Fine Arts.

pire style. Perhaps mindful of her position in the community, she selected a more modest neckline.

From approximately 1780 to 1815, numerous members of the Lee family settled in Alexandria and its surrounding areas. Primarily of the fifth generation of the family, some traced their ancestry through Thomas Lee (1690–1750) of Stratford Hall, acting governor of Virginia in 1749 and founder of the Ohio Land Company; others descended from Henry Lee (1691–1747) of Leesylvania, who held public office in Westmoreland County. Of this distinguished, politically powerful and multi-lineal family, Ludwell Lee (cat. 162) and Francis

9. Cephas Thompson, *Charles Lee*, Alexandria, Virginia, 1807–8. Oil on canvas, HOA 27 $\frac{3}{8}$ ", WOA 22 $\frac{1}{2}$ ". *National Portrait Gallery, Smithsonian Institution, Washington, D.C.*



Lightfoot (Frank) Lee (cat. 160) chose to have their portraits made by Cephas Thompson. Thompson also created an austere yet penetrating likeness of Charles Lee (cat. 158, fig. 9). The drawing is precise but without a hard, linear quality, and the shadowing is handled subtly.

During the two seasons of his residence in Alexandria (winter through spring of 1807–1808 and summer of 1809), Cephas Thompson completed 80 portraits of its citizens.

*Richmond, 1809 to 1811*

After his successful sojourn in Alexandria, Thompson spent the autumn of 1809 in Middleboro. In December 1809 he resumed the

life of the itinerant, traveling south again in search of commissions in Richmond. Upon his arrival, he notified readers of the *Richmond Enquirer* and the *Virginia Argus* of his services:

C. THOMPSON

PORTRAIT PAINTER respectfully informs the inhabitants of Richmond and its vicinity, that he has commenced business in the house opposite the Swan Tavern, where some specimens may be seen.<sup>38</sup>

A port city of 9,700 inhabitants in 1810, Richmond was situated on the James River, which served both the upper Tidewater and the piedmont of Virginia. Life in nineteenth-century Richmond was influenced by its position as a state capital, and the decades from 1790 to 1820 were particularly lively with government officials, legislators and attorneys all gravitating to the city. Even at the outset of the period, Richmond was considered cosmopolitan by southern standards, and it attracted many of the same painters who visited Washington and Baltimore although, as in those cities, few artists became permanent residents. Among the numerous transient painters in Richmond were Thomas Sully (1783–1872), between 1801 to 1805; Charles Bird King (1785–1862), in 1813–14; and Raphaele Peale (1774–1825), between 1803 and 1805.

The location of Thompson's studio in a tavern is significant. Taverns and inns were recognized as bastions of equality and as such they served an important, if informal, function as meeting points at which business was done.<sup>39</sup> This was fertile ground for an artist seeking commissions, and the Swan Tavern garnered a reputation for serving not only the general public but also the city's prominent attorneys, legislators, and officials. In particular, several members of the Virginia House of Delegates and State Senate lodged there during legislative sessions. As an entree into Virginia's elite society was essential to an artist's success, Thompson's residence near the tavern afforded him the opportunity to meet Richmond's distinguished citizenry within the course of an average day.

In the two seasons spent in Richmond, Cephas Thompson continued to make influential associations as he had in Alexandria. At

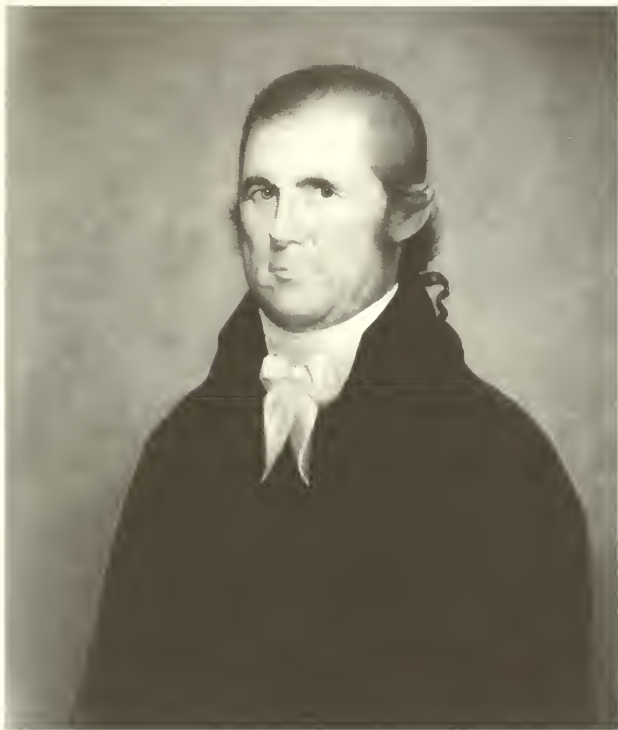
10. Cephas Thompson, *Andrew Stevenson*, Richmond, Virginia, 1809–10. Oil on canvas, HOA 27<sup>1</sup>/<sub>8</sub>", WOA 22". *Bayly Art Museum of the University of Virginia, Charlottesville*. Photo: Rob Browning



least nineteen state lawmakers sought his services as a portraitist, including Peter Vivian Daniel (cat. 81), James Barbour (cat. 13), James P. Preston (cat. 245), and Andrew Stevenson (cat. 276, fig. 10). Stevenson's portrait is a fine example of Thompson's Virginia work; it is a strong, objective likeness of a respected lawmaker. Unlike a majority of Thompson's known portraits, however, Stevenson was painted "with hands."

Although several events would shape the early history of Rich-

mond, the trial of Aaron Burr in 1807 fixed the country's attention on the city. The conduct of the federal trial pitted Federalists against Republicans. Although it had been two years since the proceedings, many of the participants were still in residence in the city. Foremost among them was Chief Justice John Marshall (cat. 173–79, fig. 11). The likeness of Marshall is a forthright and commanding portrayal of a man whose life and personality manifested great leadership abil-



11. Cephas Thompson,  
*John Marshall*,  
Richmond, Virginia,  
1809–10. Oil on  
canvas, HOA 27½",  
WOA 22¾". Yale Uni-  
versity Art Gallery, gift  
of Mrs. Lynde Selden.



12. Cephas Thompson, *William Wirt*, Richmond, Virginia, 1809–10. Oil on canvas, HOA 30", WOA 25". *National Portrait Gallery, Smithsonian Institution*.

ities. Thompson produced seven portraits of Marshall, an original for the Chief Justice himself and six copies for various other patrons. The number of portraits suggests that the likeness must have been a veritable showpiece among the citizens of Richmond. Thompson was proud of his acquaintance with Marshall and even became a personal friend. According to Thompson family tradition, during his residence in Richmond the artist had occasion to go to the courthouse where the Chief Justice was presiding. He was then invited by Marshall to take a seat on the bench and there he remained during the course of the day's proceedings.<sup>40</sup>

Although Thompson was never able to take Burr's portrait (he had fled to Europe after his acquittal) he did find patrons among the legal teams which had prosecuted and defended the disgraced vice-president. John Baker (cat. 10) served as one of several attorneys representing Burr. The chief defense counsel for Burr, Edmund Randolph, commissioned Thompson to paint a likeness of his recently deceased wife, Elizabeth Nicholas Randolph (cat. 249).

Thompson also painted three members of Aaron Burr's prosecution, represented by Jeffersonian Republicans: George Hay (cat. 133), Spencer Roane (cat. 253) and William Wirt (cat. 329, fig. 12), as well as Wirt's wife, Elizabeth Washington Gamble Wirt (cat. 328, fig. 13). Thompson depicted William Wirt in classical garb, a departure from the artist's usual plain realism. By painting Wirt in a more emblematic fashion, he may have been alluding to Wirt's defense of republican values and idealism in his prosecution of the Burr case. It was



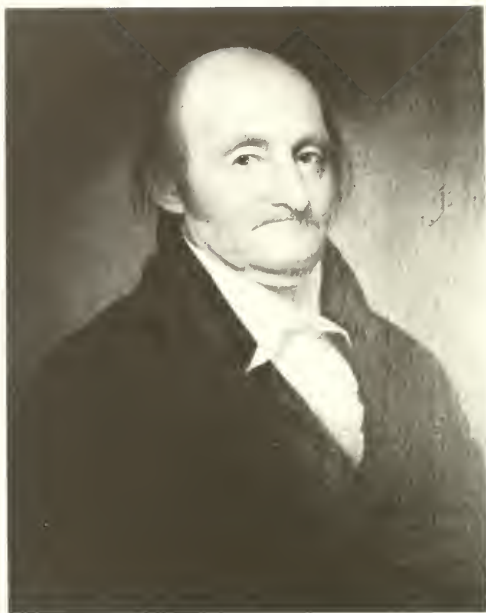
also a pointed reference to partisan politics and Wirt's strongly held Republicanism. Ironically, despite the special care which Thompson took in his depiction of Wirt as an allegorical figure, his name appears to have been crossed out of the artist's Memorandum of Portraits, as if he were displeased with the likeness and perhaps refused payment. Thompson's portrait of Elizabeth Washington Gamble Wirt is one of his most charming likenesses. In it he has successfully captured both her physical beauty and personal charm. The use of restrained color and the simplicity of the composition directs one's attention to her gentle face. This sophisticated portrait reflects the artistic maturity of Thompson's Virginia portraits.

Cephas Thompson's Richmond patrons also included those individuals whose lives were dedicated to the belle-lettres, medicine, and religion, such as writer, public printer, and bookseller Samuel Pleasants (cat. 239) and his wife, Deborah Lownes Pleasants (cat. 238). In his penetrating likeness of physician James McClurg (cat. 171, fig. 14), as with the portrait of William Fitzhugh, Thompson did not attempt to flatter his subject or soften the effects of time. Instead, James McClurg, a physician who combined the practice of medicine with politics, is presented with a quiet dignity befitting a man of his advanced age. Thompson also painted the likenesses of two of Richmond's most respected clergymen, John Durburrow Blair (cat. 24), parson to the city's Presbyterian congregation, and the Rev. John Buchannon (cat. 32), Episcopal rector of Henrico Parish.



13. Cephas Thompson, *Elizabeth Gamble Wirt*, Richmond, Virginia, 1809–10. Oil on canvas, HOA 30", WOA 25". *National Portrait Gallery, Smithsonian Institution.*

14. Cephas Thompson,  
*Dr. James McClurg*, Rich-  
 mond, Virginia, 1809–10.  
 Oil on canvas, HOA 27",  
 WOA 22 1/4". *The Valentine*  
*Museum, Richmond, acc.*  
 no. V92.52.



#### *Norfolk, 1811–1812*

In 1811, Norfolk was a thriving city, known for its prosperity in trade and its diversity of goods and population. It had a large, safe harbor in the Elizabeth River, protected by the Chesapeake Bay and accessible to the James, York, and Potomac rivers. As ships increased in size, Norfolk's port was available to meet the growing demands of the export trade. The resulting prosperity encouraged merchants and professionals to build fashionable homes.<sup>41</sup> The city was not without its cultural aspects—lectures, exhibitions, dances, and circus shows. Although Norfolk did not host a large community of artists,

several were in residence during various times in the city's history. The foremost artists in Norfolk included Lawrence Sully (1769–1804) in 1801–2; William Dunlap (1766–1839) in 1805–6 and 1811–13; and Henry Benbridge (1743–1812) from 1800 to 1812.

Cephas Thompson arrived in Norfolk in the winter of 1811–12. From the first to the twentieth of January, the following advertisements appeared in both the *Norfolk Gazette and Public Ledger* and the *Norfolk Herald*:

C. THOMPSON  
PORTRAIT PAINTER

Respectfully informs the inhabitants of Norfolk and its vicinity, that he has commenced business in Talbot Street, No. 10, where some specimens may be seen.<sup>42</sup>

C. THOMPSON  
PORTRAIT PAINTER

Respectfully informs the inhabitants of Norfolk, that for the better arrangement of his business, his Room, No. 10 Talbot Row, will be open for Visitors on Saturdays only, which will be entirely devoted to their accommodation.<sup>43</sup>

Using his skill as an entrepreneur, Cephas Thompson continued to rely on the earlier network of patronage he had established in Alexandria and Richmond. Many of his Norfolk patrons had social and familial ties in Richmond and fit a similar profile, as reflected in their eminent positions as legislators, attorneys and landowners. Virginia lawmakers included, Bartholomew Henly (cat. 135), James Hunter (cat. 151), Burwell Bassett Moseley (cat. nos. 196–97), Henry Watkins (cat. 308), Anthony Walke (cat. 304), and Robert Barraud Taylor (cat. 288). Cephas Thompson produced a straightforward and unadorned likeness of William Maxwell (cat. 183, fig. 15). Although not one of Thompson's best likenesses, he portrays the sitter with a pleasing countenance, and the fancifully combed hair indicates an interest in the fashion of the day.

Members of Norfolk's city government also wished to have their

15. Cephas Thompson, *William Maxwell*, Norfolk, Virginia, 1811–12. Oil on canvas, HOA 30", WOA 25". *Virginia Historical Society, Richmond, gift of the estate of Mrs. William Maxwell.*



likenesses recorded for posterity. Norfolk's mayor, William B. Lamb (cat. 156), was among the first to be painted by Thompson. Others included the city's future mayor, George Washington Camp (cat. 40), and city councilmen, James Nimmo (cat. 217) and George Wilson (cat. 323).

One of Norfolk's most esteemed citizens and future governor of Virginia, Littleton Waller Tazewell (cat. 292), was among Cephas Thompson's first patrons. Regrettably, the location of Tazewell's por-



16. Cephas Thompson,  
*Ann Stratton Nivison*  
*Tazewell*, Norfolk,  
Virginia, 1811–12. Oil on  
canvas, HOA 27½", WOA  
22". *Private collection.*  
MRF-5133.

trait is unknown, although a superb copy is in the collection of the Muscarelle Museum of the College of William and Mary. Thompson's portrait of Tazewell's wife, Ann Stratton Nivison Tazewell (cat. 291, fig. 16), can be located, however. Ann was the daughter of John and Sarah Stratton Nivison. In the portrait she wears a high-waisted Empire-style gown typical of the early nineteenth century. Her embroidered muslin cap is worn to the side of the head, while a shawl, draped loosely about her arms, effectively conceals her hands. This is



17. Cephas Thompson, *John Nivison*, Norfolk, Virginia, 1811–12. Oil on canvas, HOA 30 $\frac{1}{4}$ " x WOA 25". *The Chrysler Museum of Art, Norfolk. Gift of Mr. and Mrs. William Tazewell*, 82.97.

almost a stock pose and costume for Thompson's female portraits during this period. He emphasizes the sitter's femininity, and the subtle coloration of the work gives the portrait a certain softness and charm. But, as with many of his female portraits, Thompson is not successful in conveying the character of the young Mts. Tazewell.

Thompson's five other portraits of members of the Nivison family, including John Nivison (cat. 218), his wife Sarah Stratton (cat. 220), his son William Tazewell (cat. 222), and his daughters Sarah Stratton (cat. 221) and Louisa Gertrude (cat. 219), are among his finest works. The portrait of John Nivison (fig. 17), a prominent planter and attorney and a member of the Revolutionary Committee, is particularly accomplished. The sitter was an im-

posing and corpulent individual with a penetrating gaze, and Thompson depicts him in somber clothing. Unlike Thompson's other sitters, Nivison displays a florid complexion.

The portraits of Frances Bragg (cat. 28, fig. 18) and her fiancé James Cuthbert (cat. 77, fig. 19) are fine examples of Thompson's Norfolk style. It is evident that the artist enjoyed creating the rather large likeness for the young and attractive Miss Bragg; every detail of her hair, costume, and accoutrements is carefully rendered. The highly atmospheric background of clouds adds to the portrait's decorative qualities. James Cuthbert's portrait is somewhat smaller. The artist, never reluctant to produce a truthful likeness, has portrayed



18. Cephas Thompson, *Frances Bragg*, Norfolk, Virginia, c. 1812. Oil on canvas, HOA 36  $\frac{1}{8}$ ", WOA 27  $\frac{1}{2}$ ". *Colonial Williamsburg Foundation, Williamsburg, Virginia.*



19. Cephas Thompson, *James Cuthbert*, Norfolk, Virginia, c. 1812. Oil on canvas, HOA 31  $\frac{1}{4}$ ", WOA 24  $\frac{1}{2}$ ". *Colonial Williamsburg Foundation, Williamsburg, Virginia.*

the sitter with slightly crossed eyes. As in the Bragg portrait, cumulus clouds are evident in the background.

Cephas Thompson notified the residents of Norfolk of his impending departure in June 1812.<sup>44</sup> According to his Memorandum of Portraits, he completed an astounding 104 portraits in a six-month period. His subjects were not only the political elite but included physicians, naval officers, and merchants. Throughout his years in

Virginia, the artist attracted a variety of individuals to his portrait studio and appeared to be at ease in many social circles. That he was able to entertain the illustrious statesmen of Richmond and Norfolk as well as the prosperous neighborhood merchants in Alexandria is a reflection not only of his talent but of his charm and personality. Portraitists, after all, had to be "obliging and condescending" in an effort to keep their patrons well entertained during the tedious hours of sitting. Under the best of circumstances the life of an artist was not an easy one as "... the portraitist had to make both a likeness and a pleasant picture, tell the truth and lie, paint by the clock in fair weather and foul, in a trade where cheap workmen and adventurers abounded".<sup>45</sup>

THE END OF ITINERANCY: THOMPSON'S  
LATER YEARS, 1812-1856

By the summer of 1812, Thompson was thirty-seven years of age and the father of six children. He had reached the peak of his artistic career and doubtless believed his success would continue. With the declaration of war in June 1812, he returned home to Middleboro. The war interrupted but did not halt the artist's career; with the resumption of peace in 1815, Thompson may have been ready to resume his itinerant career, but family responsibilities kept him in Massachusetts.

On 14 March 1816, his father William Thompson died at the age of sixty-eight; his will, dated just weeks prior to his death, designated Cephas a legatee of his estate.<sup>46</sup> The artist inherited the homestead farm as well as wood lots and several hundred acres of meadow. The duties of a farmer and the legal processes involved in settling his father's estate must have kept Thompson occupied throughout the following year. However, in the following year he managed to balance his responsibilities to the farm and his painting career. By autumn 1816 he traveled to Bristol, Rhode Island, where, according to the Memorandum, he completed twenty-seven likenesses of



prominent residents of that city, including members of the Dimon and DeWolf families.

Little is known of Thompson's activities until the following year. At that time, he gathered together his painting materials and once again traveled south, arriving in Savannah, Georgia in October of 1817. It was there that Thompson commenced business "at the Exchange, in the Room over Lloyd & Morrison's office."<sup>47</sup> A thriving community, Savannah was well established and attractive to artists during the first decades of the nineteenth century. In comparison with other cities Savannah was only moderately receptive to Thompson, however, and the artist produced a mere twenty-two portraits during his residence.

By 24 December 1818, the artist was in residence on King Street in Charleston, South Carolina, where his studio and presumably his lodgings were in "No. 342 in the rooms over the store of LEPRINCE & DUMONT."<sup>48</sup> Although his advertisement appeared in the *Charleston Courier* over the course of several weeks, the public's response was less than enthusiastic. According to the Memorandum of Portraits, the artist produced 22 portraits during six months spent in the city, although among his sitters was South Carolina's governor, John Geddes.

Thompson's stay may have been cut short by the death of his wife Olive on 22 May 1819. Married to the artist for seventeen years, it was Olive's patience and strength of character that helped to make Cephas's career possible. Remaining in Middleboro throughout their marriage, she bore the primary responsibility for raising the artist's eight children while he was away on painting trips. Her untimely death at the age of thirty-nine removed a devoted helpmate from Thompson's life. A widower with eight children, he married his cousin Lucy Thompson on October 26, 1819.

The next dates of entry in the Memorandum of Portraits are for 1820–1821. For the first time the artist listed his hometown of "Middleborough," where he completed 14 portraits. His sitters included business associates and neighbors, as well as six members of the

artist's immediate family. In the year 1822, after a stay in Bristol where he produced nine portraits (six likenesses of his most loyal patrons, the DeWolf family), he made his final foray to the South. By 15 November he was at No. 79 Broad Street in Charleston. After recording only ten commissions on this trip, Thompson returned to his farm in Middleboro.

At the height of his career, the prosperous, busy years spent in Virginia, Cephas Thompson's artistic output averaged sixty-five portraits in a six-month season, or approximately three portraits per week. By 1822 this number had decreased dramatically to an average of one portrait for every two weeks. It may be concluded from observing the decline of Thompson's itinerant career, that portrait painting, in general, remained a precarious and often dispiriting occupation during the nineteenth century. An immediate explanation for the swift drop in Thompson's patronage is an economic one. The Panic of 1819 and the recession that followed made art in general a low priority for Americans, including the wealthy who were strapped for cash. The years 1820 through 1823 were especially difficult for artists working in the South as the region experienced a widespread depression. Due to unchecked land speculation, plantation owners and merchants (the patrons of the arts) encountered financial difficulties, and Charleston's seaport was particularly hard-hit as the value of its exports fell sharply.

To a greater degree, Thompson's decline in popularity may have been the result of artistic competition and America's changing tastes. By the second decade of the nineteenth century many artists were active in Charleston, a city whose population in 1820 had reached 24,780. According to Anna Wells Rutledge, over one hundred painters worked in the city between 1800 and 1825.<sup>40</sup> Many were well-known academicians such as Rembrandt Peale (1778–1860), John Vanderlyn (1775–1852) and John Wesley Jarvis (1780–1840). The pre-eminent artists during this period appear to have been Samuel F. B. Morse (1791–1872) and Charles Fraser (1782–1860). William Dunlap noted in 1819: "Morse is the Oil painter of Charleston and Fraser the

Miniature.”<sup>50</sup> In 1820 Morse himself wrote of the plight suffered by many of his fellow artists: “I am doing well, although the city fairly swarms with painters. I am the only one that has as much as he can do; all the rest are complaining. I wish I could divide with some of them, very clever men who have families to support and can get nothing to do.”<sup>51</sup> Thus, with the growth of the arts in the United States, there now were highly trained professional artists (some schooled in Europe) on whom the public could draw. The decline of Thompson’s career indicated not only the end of his itinerancy, but the gradual end of itinerancy for American artists.

Despite the professional disappointments, Thompson may have relinquished his itinerant career for entirely personal reasons. Constant and long-term travel required an enormous expenditure of time, money and effort. Arrangements were made far in advance and the actual journeys were often arduous, made over primitive roads in uncomfortable vehicles, or if made by sea, in miserable, dank vessels. Lodgings were generally disagreeable and meals unsavory. Several years of this life must have proven difficult, even during the most profitable periods.<sup>52</sup> Itinerancy, above all, meant separation from home and family. Of Cephas Thompson’s nine children, eight were born during his years in the South. With the death of his father, William, in 1816, the artist gained the responsibility of maintaining a working farm; the death of Olive three years later was not only anguishing but must have added immeasurably to his family obligations. With the end of his long-distance travel, Thompson did not give up his art but instead sought portrait commissions in neighboring Massachusetts towns. The last entry in the Memorandum of Portraits is a listing of ten sitters from Mendon, Massachusetts, a village forty miles from his home. By 1824 he had constructed a two-story studio on the corner of Thompson and River streets in Middleboro. This he filled not only with his own paintings, but with works of art collected during his years in the South; here he also worked on various inventions such as the “balanced palette” and techniques for making paint colors from plant dyes.<sup>53</sup>

A devoted family man, Cephas Thompson raised nine children and sent two to college for the education he himself had never received. It is not surprising that three of his offspring became artists themselves. Cephas Giovanni Thompson (1809–1888) received every encouragement from his father in his efforts to become a professional artist. After a brief period of itinerancy (limited to New England), he opened a studio in New York in 1837. Several years later, in 1852, he traveled to Rome, where he remained for seven years. After his return to New York he achieved recognition as painter of Italian genre subjects and in 1861 was made an Associate Member of the National Academy.<sup>54</sup>

Although strongly discouraged by his father, Jerome B. Thompson (1814–1886) also pursued an artistic career.<sup>55</sup> By the age of twenty-one he opened a studio in New York and built a reputation as a portrait painter. Elected an Associate of the National Academy in 1851, he traveled to England the following year and there studied the work of Joseph Turner and William Hogarth. Jerome gradually broke with the portrait tradition and instead created works that combined genre and landscape elements. After his return to America he settled on a farm in Glen Gardner, New Jersey.<sup>56</sup>

The facts concerning the life of Marietta Tintoretto Thompson (1803–?) are elusive. The eldest of Cephas Thompson's children, she established herself in New York as a miniaturist and painter of children.<sup>57</sup>

The last public notice concerning Cephas Thompson was in 1828 when he entered into the artistic competition for portraits to be shown at the exhibitions of the Boston Athenaeum. It was at this time his likenesses of Miss Cordelia Thompson and Joseph Hathaway, M.D., were displayed at the Second Annual Exhibition.<sup>58</sup> After public acceptance of these works, Thompson prepared to display another pair of portraits, *Portrait of the Artist* and *Miss E. Clark*, at the Fourth Exhibition held in 1830.<sup>59</sup> With these two well-received exhibitions Cephas Thompson, who was then beginning his fifty-fifth year, gained both recognition and acceptance by the academic community.

The later years of Cephas Thompson's life were spent in the quiet enjoyment of his home and studio. "Here his friends and neighbors would gather and during the summer one could rarely visit his home without finding men and women of note who came to spend a short time in his genial society."<sup>60</sup> Cephas Thompson died at home on 6 November 1856.

For American art history, Thompson is an important transitional figure, bridging the era of the limner with that of the professionally—sometimes European-trained—portrait artist. As such, Thompson's career reflected the changes in American society, the expansion and the growth, that occurred following the Revolution and Constitutional periods. On one hand, his portraits of the rising class of self-confident Americans—the statesmen, politicians, attorneys and merchants—created a biographical record of the early Republic. Yet the successful lives that Thompson portrayed in his painting had a hidden irony. As young America expanded and grew, so too did the taste of its citizens increase in sophistication and polish.

With the growth of the arts in the United States, there were now well-trained professional artists on whom the public could draw. The eventual decline of Thompson's career indicated not only the end of his itinerancy, but the decline of itinerancy for American artists in general. Having reached a sufficiently high stage of economic growth, the young republic could afford to nourish and support professional artists. The marginalized itinerant artist no longer suited American society and its increasingly refined tastes.

DEBORAH L. SISUM *is the deputy keeper of the Catalogue of American Portraits at the National Portrait Gallery in Washington, D.C. This article was developed in conjunction with an exhibition of Thompson's Virginia portraits held by the Lyceum in Alexandria, Virginia, in 1994.*

# NOTES

1. Cephas Thompson's Memorandum of Portraits, a gift of Madeleine Thompson Edmunds, a descendant of the painter, is catalogued by the Boston Athenaeum as Mss. L-303 vol. D.
2. William Dunlap, *History of the Rise and Progress of the Arts of Design in the United States* (New York, 1834; reprint, New York: Benjamin Blom, 1965), vol. 2, 234.
3. Desmond Shawe-Taylor, *The Georgians: Eighteenth Century Portraiture and Society* (London: Barrie and Jenkins, 1990), 8.
4. Historical Society of Delaware, *Bas Otis: Painter, Portraitist and Engraver* (Wilmington, Del., 1976), 25.
5. John Michael Vlach, *Plain Painters: Making Sense of American Folk Art*. (Washington, D.C.: Smithsonian Institution Press, 1988), 74-75.
6. James Thomas Flexner, *History of American Painting, vol II: The Light of Distant Skies (1760-1835)*. (New York: Dover, 1972), 159-60.
7. Charles Hutchinson Thompson, *A Genealogy of Descendants of John Thomson* (Lansing, Mich.: Darius Thorp, 1890), 21. Although Cephas's father signed his will "William Thomson" and his name is thus spelled on his gravestone, his progeny adopted the "Thompson" spelling. Cephas himself, early in life, showed a preference for "Thompson" and did not deviate from this practice. He also consistently favored the spelling of his home town as "Middleborough," as did several nineteenth-century sources. However, the town is currently known as "Middleboro" and to avoid confusion this spelling will appear throughout.
8. *Thompson Descendants*, 22.
9. Thomas Weston, *History of the Town of Middleboro Massachusetts*. (Boston: Houghton and Mifflin, 1906), xxi.
10. Sybil Holme, "A Yankee Portrait Painter," *Hobbies: The Magazine for Collectors*, October 1937, 15.
11. William and Deborah Thompson were the parents of eleven children. They were, in order of birth: 1. Oakes (1771-1829), 2. William (1773-?), 3. Cephas (1775-1856), 4. Lucy (1776-1856), 5. Sophia (?), 6. Ira (1780-1857), 7. Galen (1782-1871), 8. Deborah (?), 9. Arad (1786-1843), 10. Boadice (1789-1871), and 11. Irene (1791-1869). *Thompson Genealogy*, 45-46.
12. Weston, *History of Middleboro*, 247-50.
13. *Thompson Descendants*, 75.
14. Lancel Valentine, *Rufus Hathaway, Artist and Physician 1770-1822*, (Duxbury, Mass.: Art Complex Museum, 1987).
15. *City Gazette and Daily Advertiser*, Charleston, 2 Dec. 1800.
16. Manning Leonard, *Memorial: Genealogical, Historical and Biographical, of Solomon Leonard, 1637, of Duxbury and Bridgewater, Massachusetts, and Some of His Descendants* (South-bridge, Mass.: n.d.), 126.
17. Cephas and Olive Thompson were the parents of eight children: Marietta Tintoretto (1803-?), Elvira S. (1804-1885); Cordelia (1806-?); William Henry (1807-?); Cephas Giovanni (1809-1888); Floranthé (1811-1885); Jerome B. (1814-1886); and Charles Frederick (1816-1839). After Olive's death in 1819, Cephas married his second cousin, Lucy Thompson; one son, Julius (1824-?), was born to the couple. *Leonard Genealogy*.
18. The Virginia Museum, *Painting in the South: 1564-1980* (Richmond: Virginia Museum, 1983), 61.
19. *The Telegraph and Daily Advertiser*, April 1804.
20. Patricia Click, "Leisure in the Upper South in the Nineteenth Century: A Study of

Trends in Baltimore, Norfolk, and Richmond," Ph.D. dissertation, University of Virginia, 1986, 2.

21. *Charleston Courier*, 24 Dec. 1804.

22. Bradford L. Rauschenberg, "Coffin Making and Undertaking in Charleston and its Environs," *Journal of Early Southern Decorative Arts* (May 1990), 30–31.

23. Thomson, Peggy, "Mr. Mudge's Smut Machine, et al.," *Smithsonian*, 6, 6 (Sept. 1975), 78.

24. It is thought that Charles Peale Polk did not begin producing *verre églomisé* profiles until around 1803. His only known advertisement for them appeared in the *Richmond Enquirer* on 3 June 1807. See Linda Crocker Simmons, *Charles Peale Polk, 1776–1822: A Limner and His Likenesses* (Washington, D.C.: Corcoran Gallery of Art, 1981), 10–11.

25. Whaley Batson, "Charles Peale Polk: Gold Profiles on Glass," *Journal of Early Southern Decorative Arts*, 3 (November 1977), 52–53.

26. *Mount Hope Eagle*, Bristol, R.I., 6 June 1807.

27. In his advice to Matthew Harris Jouette, Stuart stated the following: "To produce a good effect you must copy Nature: leave Nature for an imaginary effect and you lose all. Nature as Nature cannot be exceeded." William Barrow Floyd, *Jouette, Bush-Frazer, Early Kentucky Artists* (Lexington, Ky.: Transylvania Printing Co., 1968), 171.

28. Thompson's brushwork and handling of paint differs significantly from Stuart's, indicating that it is doubtful that he worked directly with the older artist. Stuart remarked to John Neagle that "good flesh partook of all colors, not mixed as to combine in one tint, but shining through each other, like blood through natural skin." Stuart also applied paint in small strokes adjoining or overlapping each other. As a result, they are mixed by the eye when viewed from a short distance but are separate when examined closely. See Richard McLanathan, *Gilbert Stuart* (New York: Abrams, 1986), 142–43.

29. T. Michael Miller, comp., *Artisans and Merchants of Alexandria, Virginia 1780–1820*, (Bowie, MD: Heritage Books for the Alexandria Library, 1991), I, xix.

30. William F. Smith and T. Michael Miller, *A Seaport Saga: Portrait of Old Alexandria, Virginia* (Norfolk, Va.: Donning Co., 1989).

31. Mona L. Dearborn, "Guy Atkinson and the Itinerant Artists of Fairfax Street, Alexandria," *Journal of Early Southern Decorative Arts*, XXII, 1 (Summer 1996), 1.

32. Miller, *Artisans and Merchants of Alexandria*, I, xv, xix.

33. During his first season (1807–8) in Alexandria, Thompson painted fifty-three likenesses. In the summer of 1809 he rendered 27 portraits.

34. *Alexandria Daily Advertiser*, 26 Dec. 1807.

35. Ethelyn Cox, *Historic Alexandria, Virginia, Street by Street*, (McLean, Va.: EPM Publications, 1976), p. 39.

36. Neil Harris, *The Artist in American Society* (New York: George Brazillier, 1966), 57.

37. T. Michael Miller, *Alexandria and Alexandria (Arlington) County Virginia Minister Returns and Marriage Bonds 1801–1852* (Bowie, Md.: Heritage Books, 1987), 2.

38. *Richmond Enquirer*, 11 Dec. 1809; *Richmond Argus*, 12 Dec. 12 1809.

39. "In the taverns in this part of the United States there is generally no other accommodation than a large sitting room, in common, where the governor of the state and the judge of this district . . . must associate with their fellow citizens of every degree." See Charles William Janson, *The Stranger in America: Containing Observations Made During a Long Residence in That Country* (London, 1807), 305.

40. Weston, *History of Middleboro*, 389–90.

41. "These were the days . . . when the business of Norfolk was comparatively larger than that of New York, and really larger than that of Baltimore—when Norfolk . . . as rich in intellect as she was affluent and progressive in trade boasted a triumvirate at the bar as brilliant as ever entranced a jury, or expounded . . . law; when our majestic Tazewell adorned the Senate—when the gifted Taylor and Wirt wrested in the Forum, and surpassed the models of antiquity in elegance of dictum." See William S. Forrest, *Historical and Descriptive Sketches of Norfolk and Vicinity* (Philadelphia: Lindsay and Blakiston, 1853), 53.

42. *Norfolk Gazette and Public Ledger*, 1 Jan. 1812.

43. *Norfolk Herald*, 1 Jan. 1812.

44. *Norfolk Gazette and Public Ledger*, 11 June 1812.

45. Harold Edward Dickson, ed., *Observations on American Art: Selections from the Writings of John Neal (1793–1836)* (State College, Penn., 1943), 17.

46. Last Will and Testament of William Thompson, 1816, Plymouth County Probate Court, Probate file no. 20525, Judicial Archives, Massachusetts State Archives, Boston.

47. *Savannah Republican*, 18 Oct. 1817.

48. *Charleston Courier*, 24 Dec. 1818.

49. Anna Wells Rutledge, *Artists in the Life of Charleston Through Colony and State, from Restoration to Reconstruction* (1949; reprint, Columbia: University of South Carolina, 1980), 131–32.

50. William Dunlap, *Diary of William Dunlap (1766–1839): Memoirs of a Dramatist, Theatrical Manager, Painter, Critic, Novelist and Historian* (New York, 1831), vol. II, 4–7.

51. Leah Lipton, "William Dunlap, Samuel F. B. Morse, John Wesley Jarvis, and Chester Harding: Their Careers as Itinerant Portrait Painters," *American Art Journal* (Summer 1981).

52. Harris, *The Artist in American Society*, 72.

53. New York Historical Society, file on Cephas Thompson.

54. George C. Groce and David H. Wallace, *The New York Historical Society's Dictionary of Artists in America, 1564–1860* (reprint, New Haven, Conn.: Yale University Press, 1975), 626.

55. As the younger brother, Jerome was needed on the family farm in Middleborough. Although he displayed artistic talent at an early age, it is said that his father would knock over his easel if he found the child painting. Despite this discouragement, Jerome continued to paint, albeit secretly, and in 1831 left home with his sister Marietta in pursuit of an artistic career. See "Jerome B. Thompson," *Cosmopolitan Art Journal* (June 1857).

56. Groce and Wallace, 626–27.

57. *Ibid.*, 627.

58. Exhibited also was a third painting entitled *Cattle*. See Robert F. Perkins and William J. Gavin III, *The Boston Athenaeum Art Exhibition Index, 1827–1874* (Boston: The Library of the Boston Athenaeum, 1980), 140.

59. *Ibid.*, 140.

60. Weston, *History of Middleboro*, 380.



## Appendix I. Cephas Thompson's Memorandum of Portraits

The Memorandum of Portraits that Cephas Thompson began in 1807 and continued until 1822 serves as an important source for the study of the artist's career. In it are recorded the names of over 500 sitters. Despite this impressive number, the Memorandum of Portraits is by no means a complete record of Thompson's work; rather, it represents his itinerant period when his productivity was at its height.

The Memorandum is not without ambiguities. Thompson's spelling of names is often phonetic, and his punctuation erratic. Although the majority of surnames are decipherable, first names are frequently omitted in favor of "Mr." or "Mrs" or are abbreviated by an initial. This is somewhat confusing in communities where many families shared the same name. Entries appear in chronological order, with the exception of the 1806 and 1807 lists for Bristol, Rhode Island, which occur in a neat, regular script after the 1807–1809 entries for Alexandria, Virginia. This suggests that the information was copied into the Memorandum from another source.

Thompson did not always make the entries himself; he occasionally allowed his sitters to pen their own names in the volume. Although the variety of autographs enhances the historical value of the Memorandum, it also presents a challenge to the researcher seeking to decipher nineteenth-century penmanship.

There is no heading for the Norfolk entries, but Thompson's stay in that city is documented by the advertisements he placed in newspapers. Sitters from the point marked in the text can be identified as Norfolk residents.

Thompson only recorded the price of two paintings. It may be that in these cases the sitter could not pay for the portrait at the time it was commissioned, and that the artist made a note to himself of the sum owed him.

Its irregularities notwithstanding, the Memorandum makes possible a relatively accurate picture of the artist's activity over the course of seventeen years. The total of 541 portraits may be broken down both chronologically and geographically, and the resulting statistics are summarized in Table 1. The greatest value of the Memorandum of Portraits is, of course, the actual listing of Cephas Thompson's sitters. As the artist rarely signed his works, the alphabetical arrangement of his subjects in the Catalogue of Virginia Sitters (Appendix II), may aid in the identification of previously unattributed works and will provide further documentation to authenticated portraits.

The Memorandum is owned by the Boston Athenaeum and was a gift of Madeleine Thompson Edmonds, a lineal descendant of Cephas Thompson. The writer is grateful to the Athenaeum and to its director, Rodney Armstrong, for making the manuscript available for her to study, transcribe, and publish here.

*A list of Names of those who  
engage their Portraits in  
Richmond*

---

- X *Geo. Hay*
- X *Mrs Hay*
- X *James McChesney MD -*
- X *Miss Whitetoeke*  
*at Dr. Druckerburg's*
- X *John F. Cooke*
- X *Gen. Bulluck*
- X *Mrs Bulluck*
- X *Mrs Nickham*
- X *Fielding Lewis esq*

20. Cephas Thompson, Memorandum of Portraits, 1806-1826. Paper, leather; HOA 6 1/2", WOA 4 1/2" (closed). Page showing the beginning of the Richmond, Virginia, entries. Courtesy of the Boston Athenaeum, Boston, Massachusetts, gift of Mrs. Madeleine Thompson Edmonds.

Table 1. Portrait totals as recorded in Cephas Thompson's Memorandum of Portraits (Cities listed chronologically)

<i>Location</i>	<i>Date</i>	<i>Original Portraits</i>	<i>Copies</i>	<i>Total</i>
Bristol, RI	1806–1807	93		93
<i>Virginia Portraits</i>				
Alexandria, VA	1807–1809	75	5	80
Richmond, VA	1809–1811	134	15	149
Norfolk, VA	1811–1812	93	11	104
<i>Virginia Portraits (total)</i>				333
Bristol, RI	1816	26	2	28
Savannah, GA	1817–1818	22		22
Charleston, SC	1818–1819	22		22
Middleboro, MA	1820–1821	15		15
Bristol, RI	1822	9	1	10
Charleston, SC	1822	22		22
Mendon, MA	1824	10		10
<i>All Cities (total)</i>				541

# CEPHAS THOMPSON'S MEMORANDUM OF PORTRAITS

## *A list of names of those who Engage there [sic] Portraits in Alexandria*

Rob Conway	William S. Moore	Arad Thompson	—
Frank Lee	N. S. Wise	Mrs. Robt Patton	Capt G Slacum
Mrs Lee	Caleb Cary	(crossed out)	Mrs Slacum
W Yeaton	—	Mrs. Wm Moore	Miss Julia Slacum
Guy Atkinson	W Fowle	Mrs. Fowle	John D Brown
Mrs Atkinson	Gurdin Chapin	Tho Janney	Wm Fitzhugh
Anthy Crease	Margaret R.	* MacKenzie	Mrs Custis
Phineas Janney	Chapin	Joseph Janney	Mrs Ludwell Lee
Sam'l G Griffith	Lucy Hopkins	Mrs Wm S More	William S.
Landon Carter	Philip Triplett	(crossed out)	Douglass
(crossed out)	Mrs Mary B.	Georg (crossed out)	Isaac Gibson
	Alexander		Dr. Dick

NOTE: A single asterisk indicates one illegible letter in the original manuscript; two asterisks indicate two or more illegible letters. A rule between names indicates a new page.

Wm Fitzhugh  
Junior  
Capt Dye  
Ephraim Gilman  
Mrs Dick  
Mrs Grage

Mrs Grage Copy  
——  
John Bell  
Mr. Ludwell Lee  
Mrs Brown of  
Baltimore

Mrs Luke in the  
Country  
Mr Nicholson  
Mrs Swan  
Mr Swan

Mr Brown of  
Baltimore  
Mr Holbrook  
\*\*pter of the  
/Accademi

### *In Alexandria May of 1809*

Doc Archibald  
Dick  
William Yeaton  
Joseph Riddle  
Landon Carter  
Mrs Charles Lee  
Coppay  
Mrs Conway

Mrs Jameison  
Mrs Yeaton  
Walter Douglass  
Richard M Scott  
Mrs Mary Scott  
Mrs Carter  
Dr Seldon  
Mrs Poindexter  
Mrs Rob Patten

——  
Charles Lee Esq  
Capt Humphries  
Mr Powell  
Mrs Powell  
Mrs Gregg Coppy  
Dr Dick (for  
myself)

Mr Rob Patten  
Mrs Daniel  
Mrs Riddle  
Mr Charles  
Alexander  
Mrs Hugh  
Smith  
Mrs Bartleman

### *The Portraits I have Painted in Bristol RI*

Capt James D  
Woolf  
James D Woolf  
Junior—with  
his hands  
Mrs D Woolf  
Mrs Marian D  
Woolf with  
hands  
Capt Job Pierce  
Giles Luther  
Mrs Leonard  
Mr Babbet  
Capt William  
Bradford  
Mrs Bradford  
Esqr Allen Brown  
Capt William D  
Woolf  
Mrs D Woolf  
Henry D Woolf  
William D Woolf  
Sherlot D Woolf  
Marian D Woolf  
Abby D Woolf

——  
Capt Champlin  
Mr Gooding  
Mrs Gooding  
Capt Field of  
Newport RI  
Mrs Georgine D  
Woolf  
Mrs Sharlot D  
Woolf  
Mrs Gooding of  
Mount Hope  
Col Wardwell  
Mrs Wardwell  
James Le Baron  
Capt Leonard  
Bradford  
Rev Henry White  
(crossed out )Mrs  
D Woolf for her  
son James  
The Same for Mrs  
Ingram

*1806 / 1 Sept [in  
left margin]*  
Capt John Bourn  
Capt John  
Wardwell  
Capt Nat Glading  
Mr Josiah Smith  
——  
Mrs Luther  
Mr. Simmons  
Mrs Bardford  
Capt Mores  
Capt Swan  
Capt Linsey  
Miss Sarah Sabins  
Capt Charles D  
Woolf  
And his wife  
Capt Henry Brad-  
ford  
Capt Manchester  
And his wife  
Charles D Woolf  
Junior  
and his wife

Capt Littlefield  
And his wife  
Mr Dolton  
And his wife  
——  
Capt Phillips  
Capt Nat  
Wardwell  
Mr Bardine  
And his wife  
Mr Fenner  
Capt Burdock  
Mrs Bourn  
Rev Mr Griswell  
Capt John Ward-  
well's wife  
Mrs David  
Leonard  
*May / 1807 [in  
left margin]*  
Rev Mr. Hinds  
Mr Goulson  
De\*\*th printer

Dr Chilingsworth	Sally Wardwell	Miss Lawton of	Mr Ro*on
Foster	Lydia Wardwell	Newport	Mrs Ro*on
Capt Nat Gladings	Polly Wardwell	Capt Mathias	Mr Fales half size
wife	Hennery	Monrow	Allen Smith
Capt Leonard	Wardwell	Mr Samuel Smith	Old Mrs Tilly
Bradford's wife	Abby Wardwell	Catherine daughter	Newport
Mrs Horn	Capt Nat	of Capt J D	Widdow Smith
—	Wardwell's wife	Woolf	Mrs Peckhorn of
Daniel Wardwell	Capt Benjn	Mr John Peckham	Salem
Samuel Wardwell	Bosworth	Mrs Babber	Mrs Mo**
		—	

*A list of Names of those who engage there [sic] Portraits in Richmond*

Geo Hay	—	Henry E Watkins	Hon Jno Marshall
Mrs Hay	John Hobday	Wm Mayo	for Jno B
James McClurg	Miss Bobb	Mr (crossed out)	Armistead
MD	Williams Carter	Mr & Mrs Tomp-	Edward Hallam
Miss White Locke	John G Gamble	kins	and Mrs Hallam
at Dr Brocken-	Hon John Marshall	Mr Murray	Conrade Webb
brough's	for Col Nicholas	Spotwood Henry	Mrs Lucy Webb
John F Cocke	Hon John Marshall	Mr Mutter	Abner Osborne
Col Bulluck	for Mr Murdock	Mrs Mutter	Webb
Mrs Bulluck	of Norfolk	—	—
Mrs Wickham	The Rev Mr	Miss Abby Harison	Col John Mayo
Fielding Lewis esq.	Bucannon	Mrs Harison	Mrs John Mayo
—	Hon John Marshall	Charles Smith	Miss M. D. Mayo
Master Payne	for	Col Bullock's du	Branch T Archer
(John Howard	John G Gamble	50.00	Robert Mayo
Payne author of	—	Wm Fleming	Mrs W. Carter
"Home sweet	James Hay	James Currie	Catter Beverly Esq
home")	Mrs L Gamble	Mrs Cutrie	Mrs Harrison
Hon John Marshall	Henry Banks	Miss Sarah W	Miss Abby Harri-
Chief Justice of	Maria Brown —	Taylor	son Dub—
the United	Thomas Wilson	Geo Pickett Sr	—
States	Esq	Margaret Pickett	Dr David Walker
Hon John Marshall	Mr Gwathmey &	John D Blair	Petersburg
for Mr Heath	Mrs Gwathmey	after **	John Campbell
Hon John Marshall	Col Bullock a du-	Andrew Stevenson	Westmoreland
for Mr Tho Tay-	plicate for Col	Mrs Stevenson	Mrs T. Gholson
lor	Nicholas	—	Mrs E Page
Geo Newton &	Mrs T Marshall	Mrs Winston for J	Mrs E. C. Mayo
Lady & Lady	—	Adams	Mrs Tho Wilson
Norfolk	Mrs Rebecca Page	Col John Nicholas	Mr A. W. Smith
Bathurst Randolph	Mr Gibson	H* Heth	(Fauq **)
MD Amelia	Randolph Harrison	John Baugh	Hon John
John Cook Esq	Peter V Daniel	John Baugh Jr	Marshall

David Robertson	B. W. Coleman.	—	F. W. Harris
Mrs Robertson	Elisa Caroline	1 H Coles. Halifax	Mr. Judge Roane
—	County	Virginia of the	A Blair
Maj Wm Price for	A Lithgow Junr	Senate—at Mrs	H Dance
Mrs Price	Samuel Pleasants	Randolphs	B. Tate
Col Wm Daniel	Mrs Pleasants	Hon Wm Nelson	Doctr Philip
Mrs Daniel	Geo Harrison Jr	A Copy for —	Turpin
Wm Wirt (crossed	J Gibbon	Mrs Wirt	John Hoomez
out)	J Preston	John R Triplett	Col Harrison
B. M Carter—	Wm Nelson	[Illegible]	Miniature
Fauquier	—	James Clarke (junr)	—
John Allison—	1 Original with	B W Pryor Wash-	Maj Peter Crutch-
Petersburg	three copies to	ington	field
Col James Barbour	be drawn of Wm	—	Mrs.— Crutchfield
Mourning piece for	Nelson's likeness	Edm d Pend—	Benj Oliver Jr
Edmund	Dr Cristi	Fredericksburg	Maj William Price
Randolph Esq	Jno Baker LLD	Geo W. Banks	Fred. Harris
—	Tho Potts	Essex	Col D Bullock
Lucy Dr Greenhow	William Archer	Judge — Pendle-	copy
Cora Children	Anderson Scott	ton from a	Col Carrington
Martha	Mrs Nelson's	Miniature	Maj Peter Tinsley
Armistead Long	Wm Hoomez Bell	Miss Park Farley	
Culpeper	Tavern	Corbin at Mrs	
		Braxton's	

*[Norfolk sitters—no heading in manuscript]*

Dr G W Maupin	—	R. S. Cleland	Philip Tabb esq
Portsmouth Virg	Moses Myers	Eugene Higgins &	Gloucester
Mrs Williamson—	Mr John Nivison	Lady	and Lady
Norfolk	Mrs Nivison	Mrs Ann S	Geo W Camp
Wm B Lamb	Robert Taylor	Tazewell	and Lady
Hugh Pannell	Wm Walke	Capt Smith	John Southgate
John B Timberlake	Eliza Walke	Samuel Moseley	and Lady
Merit M Robinson	Mrs McIntosh	Mrs Moseley	O. A. Page
Anthly Walke (of	Mrs W* Southgate	Mrs Myers	Mrs Helen Read
Wm)	E H Moseley for	Miss Mary M	Theo Armistead
A Argote Villalo-	Hon BBM	Hamilton	Esq
bos	Geo McIntosh	(crossed out)	Mrs Robt B Taylor
Wm Maxwell	Mr & Mrs	Burw'll B. Moseley	J Moran
Mrs Holmes	Cunningham	Thomas Moran	J Christi
Mr Curtis	L. W. Tazewell	Mr Beale and Lady	Ro Henley & Lady
Rich C Archer	Miss Eliza S Smith	James Nimmo Esq	Geo Wilson &
L. Hansford	Miss Frances Bragg	Mrs Plume	Lady
Cary Hansford	D. M. Curtis	—	Jno E Beale
Thomas	—	Miss Sarah Nivison	James Cuthbert
Williamson	Licut Geo W	Miss Louisa Nivi-	—
Wm T Nivison	Rodgers	son	Doc'r—

Mrs Marg	Lewis Boutin	Geo McIntosh	Cephas Thompson
Willoughby 2	G. W. Maupin	Copy	Portrait for—
Copies	William P. Foster	Mrs McIntosh	Tho Williamson
Solo B Talbot by	& Lady	Tho Williamson	—
Thos Talbot	James Hunter	small	Miss Josephine
Wilson Sawyer	Sarah Gilben	Mrs Williamson	Boswell
Richd Taylor and	Burwell B Moseley	Tho Williamson	Mrs Sally Ann
Lady	Mrs Calvert	Philip Tabb Esq	Williams
Col Sharp and	Mr Wm D Henley	Copy	D * Williams
Lady	and Lady	Mrs Tabb	R L Rochelle one
Jon Cowdery and	Barthw D Henley	Miss Conyers small	hundred dollars
Lady	Esqu	copy	John T. Pemberton
			Jno W Oddie

*Memorandum of Portraits Painted in Bristol in 1816*

Evelina M.	Mrs Smith	James D Wolf Jr	Elizabeth Diman
Leonard	Thos Russell	Julia L D Wolf	Margaret D. W.
Sarah H. Leonard	Nancy Russell	Rt. Rev Bishop	Dimon
N. P. Dimond	Rt. Rev. Bishop	Griswold for	F. M. Dimon
Eliza N. Diamond	Alexr V.	Mrs George D	Frances D Wolf
Oliver Wilson	Griswold	Woolf	Capt Usher
Sarah L Wilson	James D Wolf	Miss Eliza C	And his wife
Harriet Jones	Mrs D Wolf	Brenton (small)	Rt Rev Bishop
Thos Jones	—	Royal Diman	Griswold for the
John Smith			Church in Salem

*The Names of those who engage their Portraits in Savannah 1818*

Jno Jeffrey	Joseph Thorn 2	James Coon	W. H. Gill**
Ezra Thompson	Morris Ketchum	P. Ra'ford	Saml Jones &
John R. Burke	Joseph George	Mrs White Small	Wife
(crossed out)	C. A. Upton	Mr Douglass	Mrs Jones
Levi James	(crossed out)	—	Mrs Shea**
Stephen Thorn	—	J. R. Jeffs and Wife	William Perkins
		F. Marston	

*Charleston 1819*

Wm M. Dow	Mrs. Laura Maria	William Nayler	G. W. Egleston
Mrs Sarah Schults	Schults for her	General Fishburne	for Mrs M
of Edisto ( )	mother	Henry Brett	Robbins
Island	Wm B. Schults for	Edwd L Hutchin-	William Royal
Erastus Dart	his mother	son	Samuel M. Gile
His Excellency		Joseph L Ford	Dr. John L. E. W.
John Geddes	9 Jan'y 1819	John C.*urr	Sheurt
Governor of So.	Joseph T Weyman	Dr Samuel Wilson	Sylvanus Keith
Carolina	Miss Mary R.	—	Caroline E.
Joseph Clarke	Weyman		Keith

*Middleborough 1820-21*

Everet Hayward	D. Arad Thompson and Lady	Hon Isaac Thompson Esq and Lady	Elvina Thompson
Solomon Alden Esq	Rev. Mr. Farnsworth and 2 Children	Old Mrs Darling	Mr. John Alden
Solomon Alden Jr		Mrs Lucy Thompson	Dr Samuel Robinson

*Bristol 1822*

Miss Eliza Varnum	———T** Esq Attorney at law	Wm Henry D Wolf	A Child of Henry D Wolf
Do. a Coppy	Charles Alden	Henry D Wolf and Lady	

*Charleston. 1822 Nov. 15*

C. M. Keith	Miss Maris Harris	Miss Henrietta Harris	Joseph Clarke
R. W. Foster	Chas( ) Shaw	Miss Sophia Clarkson	I. W. Man**
Mrs. Cripps	Mrs C. Broughron		(crossed out)

*Mendon*

Rev. Simon Dagett	William Hastings	———	<i>[at bottom of page]</i>
Maj. Caleb Hayward and Wife	Esq Charles C. P. Hastings	** —X 24 by 29	Engaged my Room
Ben Davenport Esq and Wife	Mrs. Godfrey of Milford	30	Tuesday
Elisabeth Davenport	Samuel Dagett	Miss Loisa Hardiman	Dec 22 1818
		Edm Pendleton Jr	
		Capt Smith	



## Appendix II

### CATALOGUE OF THOMPSON'S VIRGINIA SITTERS

The following annotated checklist includes 333 entries, all but one of which are recorded in Cephas Thompson's Memorandum of Portraits. (The exception is an existing portrait of a known sitter who does not appear in the Memorandum.) The entries are ordered alphabetically and numbered consecutively. Within each the pertinent information is arranged in the following manner: 1) sitter name, birth and death dates if known, and figure number if illustrated in the text; city in which the likeness was painted and date; 2) listing in Thompson's memorandum book; 3) description; 4) size; 5) information about the sitter and the painting; 6) owner; and 7) references.

Sources cited five or more times are given in shortened form throughout the checklist. Those used fewer than five times are given in full at first reference and in short title form thereafter.

#### *List of Sources*

<i>Alexandria Gazette</i>	<i>Alexandria Daily Gazette, Commercial and Political</i> , 1808–1812, Microfilm. (Various titles <i>Alexandria Daily Gazette</i> and the <i>Alexandria Gazette, Commercial and Political</i> .)
BiDrAC	U.S. Congress, Biographical Dictionary of the American Congress, 1774–1996 (Washington, D.C.: Congressional Quarterly Staff Directories, 1997).
Blanton	Wyndham Bolling Blanton, <i>Medicine in Virginia in the Nineteenth Century</i> (Richmond, Va: Garrett & Massie, 1933).
CAP files	Catalog of American Portraits, National Portrait Gallery, Smithsonian Institution.
Catterall, "Norfolk"	Louise Catterall, "A List of Thompson's Sitters Painted in Norfolk." On deposit at the Virginia Historical Society and the Valentine Museum, Richmond.
Catterall, "Richmond"	Louise Catterall, "A List of Cephas Thompson's Sitters Painted in Richmond." On deposit at the Virginia Historical Society and the Valentine Museum, Richmond.
Cox, <i>Alexandria</i>	Ethelyn Cox, <i>Historic Alexandria, Street By Street</i> . Alexandria, Historic Alexandria Foundation, 1976.
DAB	<i>Dictionary of American Biography</i> . New York: Charles Scribner & Sons, 1928–1937.

Hall, <i>Portraits</i>	Virginius Cornick Hall, Jr., <i>Portraits in the Collection of the Virginia Historical Society</i> (Charlottesville: University Press of Virginia, 1981).
MESDA Research Files	Museum of Early Southern Decorative Arts, Winston-Salem, N.C. Research files on artisans and other individuals living in the South before 1820, compiled from documentary sources.
Miles	Ellen G. Miles, <i>Saint-Mémin and the Neoclassical Profile Portrait in America</i> (Washington, D.C.: The National Portrait Gallery and the Smithsonian Institution Press, 1994).
Miller, <i>Artisans &amp; Merchants</i>	T. Michael Miller, comp., <i>Artisans and Merchants of Alexandria, Virginia, 1780-1820</i> , vol. 1. Bowie, Md.: Heritage Books for the Alexandria Library, 1992.
<i>National Cyclopedia</i>	<i>National Cyclopedia of American Biography</i> . New York: (New York: James T. White, 1892-1906)
Alexandria Assoc'n., <i>Our Town</i>	Alexandria Association, <i>Our Town, 1749-1865: Likenesses of This Place and Its People Taken from Life by Artists Known and Unknown</i> . Alexandria, Va.: Alexandria Association, 1956.
Nagel, <i>Lees of Virginia</i>	Nagel, Paul C., <i>The Lees of Virginia: Seven Generations of an American Family</i> . New York and Oxford, Oxford University Press, 1990.
Norfleet, <i>Saint Memin</i>	Norfleet, Fillmore, <i>Saint-Memin in Virginia: Portraits and Biographies</i> . Richmond, Dietz Press, 1942.
Pleasants files	J. Hall Pleasants, Studies in Maryland Painting files. Maryland Historical Society.
<i>Richmond Directory</i>	<i>Richmond Directory, Register, and Almanac, for the Year 1819</i> . Richmond, 1819.
<i>Richmond Enquirer</i>	<i>Richmond Enquirer</i> , 1807-1877. Microfilm. (Known variously as the <i>Daily Richmond Enquirer</i> , the <i>Weekly Richmond Enquirer</i> , the <i>Daily Enquirer and Examiner</i> and the <i>Richmond Enquirer</i> ).
<i>Richmond Portraits</i>	Valentine Museum, <i>Richmond Portraits in an Exhibition of the Makers of Richmond, 1737-1860</i> . Richmond, Va.: Valentine Museum, 1949.
VMHB	<i>Virginia Magazine of History and Biography</i>
WMQ	<i>William and Mary Quarterly</i> (1st and 2d series)

# CATALOGUE OF THOMPSON'S VIRGINIA SITTERS

1. ALEXANDER, Charles (c. 1772–1812)  
Alexandria, 1809

Memorandum entry: "Mr. Charles  
Alexander"

Bust length, head to left.

HOA 27<sup>1</sup>/<sub>2</sub>", WOA 22<sup>1</sup>/<sub>2</sub>"

Private collection (1956).

Charles was the son of Frances (Brown) Alexander. On his father's side he was also a lineal descendant of John Alexander, for whose family the city of Alexandria was named in 1749. Charles and his wife Mary (cat. 2) resided at Mount Ida, Virginia.

Ref: Alexandria Assoc'n., *Our Town*, 65–66; Miller, *Artisans & Merchants*, 5; Cox, *Alexandria*, 2, 147.

2. ALEXANDER, Mary Bowles Armistead  
(1783–)

Alexandria, 1807–1808

Memorandum entry: "Mrs. Mary B.  
Alexander"

Location unknown.

Mary and her husband Charles (cat. 1) resided at Mount Ida at the time Thompson did her portrait. After Charles' death around 1812, Mary married Wilson Cary Seldon (cat. 263).

Ref: Alexandria Assoc'n., *Our Town*, 65–66; Miller, *Artisans & Merchants*, 5.

3. ALLISON, John  
Richmond, 1809–1810

Memorandum entry: "John Allison—  
Petersburg"

Location unknown.

John Allison was an attorney with a practice in Richmond. He married Frances Hill Currie, the daughter of David Currie of Lancaster County, on 1 December 1796.

Ref: *Virginia Gazette and General Advertiser*, 1 December 1796.

4. ARCHER, Branch Tanner (1790–1839)  
Richmond, 1809–1810

Memorandum entry: "Branch T. Archer"  
Location unknown.

Branch Archer, the son of Maj. Peter Field Archer and his wife Frances (Tanner), studied medicine in Philadelphia and established a medical practice in Richmond. About a decade after Thompson did his portrait, Branch went into politics. He served a term in the House of Delegates in 1819–1820 and was also recommended as a Presidential Elector in 1820. In 1831 he removed to Texas where he became a member of the Texas Constitutional Convention and, later, Chairman of the Texas consultation that favored independence from Mexico. In 1836 he was appointed Commissioner to the United States and was charged with seeking aid for the War of Texas Independence. Elected as a member of the Republic of Texas House of Representatives, 1836–1839, he served as Speaker in 1838–1839. His last position in the government was Secretary of War under Texas President Mirabeau B. Lamar.

Ref: *DAB; National Cyclopaedia*.

5. ARCHER, Richard C.  
Norfolk, 1811–1812

Memorandum entry: "Richard C Archer"  
Location unknown.

Richard Archer was a Lieutenant in the Virginia Troops during the Revolutionary War. On 18 January 1806, he married Eliza Street.

Ref: *Norfolk Gazette*, 20 January 1806.

6. ARCHER, William (d. 1822)  
Richmond, 1809–1810

Memorandum entry: "William Archer"  
Location unknown.

The elder brother of Branch Tanner Archer (cat. 4), William served as a officer during the Revolutionary War. He was a member of the Virginia House of Delegates from 1806 to 1823, representing Powhatan County. On 7 September 1809, he married Mary Ann Clarke, the daughter of Maj. John Clarke.

Ref: BiDrAC; DAB; *Richmond Enquirer*, 15 September 1809, 11 October 1822; Catterall, "Richmond."

7. ARMISTEAD, Theodorick (d. 1812)  
Norfolk, 1811–1812

Memorandum entry: "Theo Armistead, Esq"

Location unknown.

A prominent Norfolk attorney and Navy agent, Theodorick Armistead was the husband of Martha Tucker Newton (b. 1780), the daughter of Col. Thomas Newton, Jr., and his wife Martha (Tucker).

Ref: "Newton of Norfolk Genealogy," *VMHB*, 30:87.

8. ATKINSON, Albina Birch (1787–1818)  
Alexandria, 1807–1808  
Memorandum entry: "Mrs. Atkinson"  
Location unknown.

Albina Birch, daughter of artist William Russell Birch, married Guy Atkinson (cat. 9) in April 1803.

Ref: Cox, *Alexandria*, 39; Miller, *Artisans & Merchants*, 16.

9. ATKINSON, Guy (c. 1758–1835)  
Alexandria, 1807–1808  
Memorandum entry: "Guy Atkinson"  
Location unknown.

Guy Atkinson was a prominent grocer with his business located on Fairfax Street in Alexandria. His properties included portrait studios on North Fairfax Street that he rented to artists Charles Balthazar Julien Févret de Saint-Mémin, William Birch, and Cephas Thompson, among

others. Atkinson also served as an agent for stockholders in support of Alexandria's theater and in 1809 was one of the founders of Saint Paul's Episcopal Church.

Ref: *Alexandria Gazette*, 4 October 1811; Cox, *Alexandria*, 39; Mona L. Dearborn, "Guy Atkinson and the Itinerant Artists of Fairfax Street, Alexandria," *Journal of Early Southern Decorative Arts* 22, no. 1 (Summer 1996), 1–41; Kaye, *Saint Paul's*, 6; Miller, *Artisans & Merchants*, 16; MESDA research files.

10. BAKER, John, Jr. (d. 1823)

Richmond, 1809–1810

Memorandum entry: "Jno Baker, LLD"  
Location unknown.

Born in Frederick County, Maryland, John Baker studied law at Washington College (now Washington & Lee University). He set up his practice in Berkeley County (present-day West Virginia), and went on to serve as a member of the Virginia House of Delegates in 1798–1799. An avid Federalist, he was one of the many attorneys representing Aaron Burr at his trial for treason. Baker served in the United States House of Representatives from 1811 to 1813 and later as Commonwealth Attorney for Jefferson County (in present-day West Virginia).

Ref: BiDrAC; *National Cyclopaedia*.

11. BANKS, George W.  
Richmond, 1809–1810  
Memorandum entry: "Geo Banks, Essex"  
Location unknown.

Major George W. Banks of Essex County married Charlotte Hayward Martin on 12 June 1816. In 1817–1818 he represented Stafford County in the Virginia House of Delegates.

Ref: [Fredericksburg] *Virginia Herald*, 15 June 1816; "Bruce Family Genealogy," *VMHB*, 11:200.

12. BANKS, Henry  
Richmond, 1809–1810  
Memorandum entry: "Henry Banks"  
Bust length, head to left  
HOA 27", WOA 22 $\frac{3}{8}$ ".  
Private collection (1993).

The son of Gerald and Frances (Bruce) Banks of Greenbrier County (in present-day West Virginia), Henry became an attorney and merchant in Richmond and served in the Virginia House of Delegates from 1787 to 1792. As a result of his prominence in Richmond, part of the city was named "Banktown" in his honor. He moved to Kentucky and died unmarried.

Ref: Owner records; *Norfolk Herald*, 7 November 1796; MESDA research files; "Bruce Family Genealogy," *VMHB* 11:200, 202:286.

13. BARBOUR, James, Col. (1775–1842)  
Richmond, 1809–1810  
Memorandum entry: "Col James  
Barbour"  
Location unknown.

Born in Orange County, Virginia, on 10 June 1775, James was the son of Colonel Thomas and Mary Barbour. He acquired a knowledge of the law and was admitted to the Virginia bar in 1794, at the age of nineteen. He served in the Virginia House of Delegates from 1799 to 1804, from 1807 to 1811, and again in 1830. While a member of the legislature, he was elected governor to succeed George William Smith, who perished in the Richmond Theater fire of 1811. His term began on 3 January 1812 and continued to 12 December 1814. From 1815 to 1825 he served in the United States Senate, and while there chaired the Senate committees for foreign relations and military affairs. From 1825 to 1828, under President John Quincy Adams, he served as Secretary of War, and in 1828–1829 was Minister to Great

Britain. He died at his home, Barboursville, in Orange County.

Ref: *DAB*; BiDrAC.

14. BARTLEMAN, Margaret Douglas  
(d. 1861)  
Alexandria, 1807–1808  
Memorandum entry: "Mrs. Bartleman"  
Location unknown.

Margaret Douglas married William Bartleman (1770–1842) on 12 April 1800 in Alexandria. William was a Scotsman who immigrated to Virginia in 1784 and became a merchant, and joined the Relief Fire Company and the Alexandria-Washington Masonic Lodge. The couple had two daughters, Wilhemina and Margaret.

Ref: Miller, *Artisans & Merchants*, 21, 53, 139, 233, 296; Cox, *Alexandria*, 31, 67.

15. BATHURST, Randolph  
Richmond, 1809–1810  
Memorandum entry: "Bathurst Randolph  
MD /Amelia"  
Location unknown.

Randolph Bathurst received his medical degree from the University of Edinburgh in 1799. The following year he married Mary Tabb, daughter of John Tabb and Frances Peyton. From 1809 to 1811 he represented Amelia County in the Virginia House of Delegates.

Ref: Blanton, *Medicine in Virginia*, 1:87; "The Tabb Family," *WMQ* (1st ser.), 13:126; "Amelia County Marriage Bonds," *WMQ* (1st ser.), 16:279.

16. BAUGH, John  
Richmond, 1809–1810  
Memorandum entry: "John Baugh"  
Location unknown.

17. BAUGH, John, Jr.  
Richmond, 1809–1810  
Memorandum entry: "John Baugh, Jr."  
Location unknown.

18. BEALE, Mr.  
Norfolk, 1811–1812  
Memorandum entry: "Mr. Beale and  
Lady"  
Location unknown.

19. BEALE, Mrs.  
Norfolk, 1811–1812  
Memorandum entry: "Mr. Beale and  
Lady"  
Location unknown.

20. BEALE, John Eustace  
Norfolk, 1811–1812  
Memorandum entry: "Jno E Beale"  
Location unknown.  
John Eustace Beale was the son of Elizabeth (Eustace) and John Beale. He was mentioned in Landon Carter's diary of 1771 as the "manager at my Northumberland quarter" (see cat. 45–46). Beale married Elizabeth Lee of Lancaster County, Virginia, in 1771, and the union is mentioned in passing by Carter in a later entry for the same year: "John Beale came here last night. I find he is going to be married. I talked to him about it. . . . He promises not to put me to any expense and never to be absent from his business."

Ref: Catterall, "Norfolk"; CAP files;  
"Diary of Landon Carter," *WMAQ* (1st ser.),  
21:175–77.

21. BELL, John  
Alexandria, 1807–1808  
Memorandum entry: "John Bell"  
Location unknown.

In partnership with his son Thomas C. Bell, John Bell was an artist and teacher in drawing and painting. The Bells' studio was located on Fairfax Street in Alexandria.

Ref: Miller, *Artisans & Merchants*,  
28–29; Dearborn "Atkinson," 8, 16–18;  
MESDA research files.

22. BEVERLEY, Carter (1774–1842 or 1844)  
Richmond, 1809–1810  
Memorandum entry: "Carter Beverley  
Esq"  
Location unknown.

Carter was the son of Robert Beverley of Blandfield in Essex County. On 25 June 1795, he married Jane Wormley (b. 1776) of Rosegill in Middlesex County.

Ref: Catterall, "Richmond"; "The Wormley Family," *VMHB*, 37: 83; "Bible Records, Beverley, Meade, etc.," *VMHB* 37:69–70.

23. BLAIR, Archibald  
Richmond, 1809–1810  
Memorandum entry: "A Blair"  
Location unknown.

This is probably a portrait of Archibald Blair, a merchant who about a decade later was residing at Eighth and Franklin streets.

Ref: *Richmond Directory*, 1819.

24. BLAIR, John Durburrow (1759–1823)  
Richmond, 1809–1810  
Memorandum entry: "John D Blair after  
——"

Bust length, head to left  
HOA 26<sup>1</sup>/<sub>2</sub>"; WOA 22<sup>1</sup>/<sub>2</sub>"  
Virginia Historical Society, Richmond.

Born at Fagg's Manor, Pennsylvania, John Durburrow Blair was educated at the College of New Jersey (Princeton University). He moved to Virginia in 1775 and taught at Washington-Henry Academy in Hanover County. After studying theology he began to preach at the Hanover Presbytery in 1784 and later moved to the Pole Green Church. Following his marriage to Mary Winston he moved to Richmond, where he served as parson to the Presbyterian congregation. Because the Presbyterians had no building he began to hold services in the State Capitol building,

alternating with his good friend, the Reverend John Buchanan (cat. 32), minister of the Episcopal congregation. Blair dedicated several years of his life to establishing a building for his congregation and eventually founded the Presbyterian Church on Shockoe Hill. The building was completed in 1823, just a few months before his death.

Ref: Hall, *Portraits*, 27–28; *Richmond Portraits*, 18–19; CAP files; MESDA research files.

25. BOBB, Miss  
Richmond, 1809–1810  
Memorandum entry: “Miss Bobb”  
Location unknown.

26. BOSWELL, Josephine  
Norfolk, 1811–1812  
Memorandum entry: “Miss Josephine Boswell”  
Location unknown.

27. BOUTIN, Lewis  
Norfolk, 1811–1812  
Memorandum entry: “Lewis Boutin”  
Location unknown.

28. BRAGG, Frances (fig. 18)  
Norfolk, 1811–1812  
Memorandum entry: “Miss Frances Bragg”  
Waist length, head to right  
HOA 36 $\frac{1}{8}$ ”, WOA 27 $\frac{1}{2}$ ”  
Abby Aldrich Rockefeller Folk Art Center.

Colonial Williamsburg Foundation.  
Frances was the daughter of Henry and Diana Wyrthe (Talbot) Bragg of Norfolk. She married James Cuthbert on 2 June 1812, and their daughter Henrietta was born 3 July 1813. This and the likeness of Cuthbert (cat. 77) were pendant portraits, commissioned to commemorate the couple’s engagement.

Ref: Abby Aldrich Rockefeller Folk Art Center, *American Folk Portraits* (Williams-

burg, Va.: Colonial Williamsburg Foundation, 1981), 189; CAP files; “Marriage Returns for the Borough of Norfolk,” *VMHB*, 34:264.

29. BROWN, Mr.; Alexandria, 1807–1808  
Memorandum entry: “Mr Brown of Baltimore”  
Location unknown.

30. BROWN, Mrs.  
Alexandria, 1807–1808  
Memorandum entry: “Mrs Brown of Baltimore”  
Location unknown.

31. BROWN, John Douglass (1782–1830)  
Alexandria, 1807–1808  
Memorandum entry: “John D Brown”  
Location unknown.

Born in 1782, John Brown was an import/export merchant associated with the firm of Thomas Janney & Company. He married Mary Goulding Gretter on 22 October 1811. By 1816 he had purchased the former home of Elisha Cullen Dick (cats. 84 & 85) on Prince Street. From 1815 to 1830 he was an active member of Relief Fire Company. He served as a vestryman at Saint Paul’s Episcopal Church in 1817 and 1822.

Ref: Alexandria Assoc’n., *Our Town*, 54; Cox, *Alexandria*, 129; Kaye, *Saint Paul’s*, 188.

32. BUCHANNON, John (1743–1822)  
Richmond, 1809–1810  
Memorandum entry: “The Rev Mr Bucannon”  
Location unknown.

Born in Scotland, John Buchannon studied law at the University of Edinburgh. He came to Virginia before the Revolution, but finding business an uncongenial occupation, he returned to Scotland, where he studied theology. By

1775 he was once again in Richmond and eventually served as Episcopal rector of Henrico Parish. From 1785 until his death in 1822 he served as pastor of St John's Church.

Ref: *Richmond Portraits*, 24–26; Hall, *Portraits*, 38–39.

33. BULLOCK, Catherine Roy (1777–1853)  
Richmond, 1809–1810  
Memorandum entry: "Mrs Bulluck"  
Private collection (1956).

Catherine, the daughter of Mungo Roy, married David Bullock (cats. 33–36) on 20 March 1806, at Locust Hill in Caroline County.

Ref: *Richmond Enquirer*, 25 March 1806; "Diary of Col. William Boling of Bolling Hall," *VMHB* 46, 234.

34–37. BULLOCK, David (1759–1833);  
Richmond, 1809–1810  
Memorandum entries: "Col Bullock";  
"Col Bullock a duplicate / for Col Nicholas"; "Charles Smith / Col Bullock's du"; "Col D Bullock copy"  
Bust length, head to right (measurements unavailable)  
Private collection (1993).

The son of John and Ann (Rice) Bullock of Louisa County, David became a prominent attorney in Richmond and was involved in the political and social life of the city, twice serving as mayor (in 1808–1809 and 1810–1811). He was also one of a committee designated by then Governor James Monroe to supervise the building of the Governor's Mansion. Bullock married three times—Susanna Moore in 1778, Jane Terry in 1782, and Catherine Roy in 1806 (cat. 33)—and had one daughter with Jane Terry, Sally (b. 1782), who may have died young.

The location of only one of the four paintings of Bullock is known.

Ref: Owner records; Malcolm H. Harris, *History of Louisa County, Virginia*

(Richmond: Dietz Press, 1936), 63, 74, 263–64, 293–94; *Richmond Enquirer*, 25 March 1806; "Diary of Col. William Boling of Bolling Hall," *VMHB* 46, 234; "Register of St. James Northern Parish," *WMQ* (1st ser.), vol. 15, 121.

38. CALVERT, Margaret Walke  
(1743–1814)  
Norfolk, 1811–1812  
Memorandum entry: "Mrs Calvert"  
Waist length, head to left  
HOA 29<sup>1</sup>/<sub>2</sub>", WOA 24<sup>1</sup>/<sub>2</sub>"  
Owner: Taylor-Whittle House (1975).

Margaret was the daughter of Thomas Walke III and his wife Margaret (Thorowgood), of Brook House Farm in Princess Anne County, Virginia. She was married to John Calvert, the son of Cornelius and Mary (Saunders) Calvert.

Ref: Owner records; MESDA research files; "The Walke Family of Lower Norfolk County Virginia," *VMHB* 5, 150–51.

39. CAMP, Frances Willoughby  
(b. c. 1790)  
Norfolk, 1811–1812  
Memorandum entry: "Geo W Camp / and Lady"  
Waist length, head to left  
HOA 29", WOA 24"  
Private collection (1993).

Daughter of William and Margaret (Marnix) Willoughby (cat. 321–322), Frances married George Washington Camp (cat. 40) on 6 June 1810. The couple had at least two sons, George Washington Camp (II) and William Sharp Camp, and resided on Fenchurch Street in Norfolk. Frances's sister Mary Willoughby Sharpe also had her portrait done by Thompson (cat. 264).

Ref: Pleasants files; CAP files; MESDA research files; "Marriage Returns of the Borough of Norfolk, 1809–1829," *VMHB* 34:263.



40. CAMP, George Washington  
(c. 1780–1823)

Norfolk, 1811–1812

Memorandum entry: “Geo W Camp /  
and Lady”

Waist length, head to right

HOA 29<sup>1</sup>/<sub>8</sub>”, WOA 24”

Private collection (1993).

Born in Gloucester County, Virginia, George Washington Camp moved to Norfolk in 1804. On 6 June 1810, he married Frances Willoughby (cat. 39), and they had at least two sons, George Washington Camp II and William Sharp Camp. The elder Camp served in the 54th Virginia Regiment and attained the rank of colonel. He became Registrar of Norfolk Borough, served for many years as member of the Common Council, and in 1821 was elected mayor.

Ref: Pleasants files; [Richmond]

*Enquirer*, 11 December 1823; *Norfolk Herald* 10 December 1823; CAP files; MESDA research files.

41. CAMPBELL, John

Richmond, 1809–1810

Memorandum entry: “John Campbell /  
Westmoreland”

Location unknown.

42. CARRINGTON, Edward (1748–1810)

Richmond, 1809–1810

Memorandum entry: “Col Carrington”  
Location unknown.

Born in Goochland County, Carrington was active in the Revolution, serving as a commander of light artillery and in 1776 as quartermaster-general on the staff of Gen. Nathaniel Greene. He had command of the artillery at the battle of Hobkirk’s Hill and was also at Yorktown. He was a member of the Continental Congress from Virginia in 1785–1786 and was appointed marshal from Virginia by

President Washington in 1789. He was foreman of the jury at the 1807 trial of Aaron Burr. Carrington married Elizabeth Brent, a widow, on 8 December 1792.

Ref: BiDrAC; *Appleton’s Cyclopaedia of American Biography* (New York: D. Appleton, 1987); *Virginia Gazette and General Advertiser*, 12 December 1792.

43. CARTER, Bernard Moore (1780–)

Richmond, 1809–1810

Memorandum entry: “B M Carter—  
Fauquier”

Location unknown.

The son of Charles and Ann Butler (Moore) Carter, Bernard spent his youth at Shirley, the family’s Fauquier County estate. On 30 November 1802 he married Lucy Grymes Lee, daughter of Gen. Henry “Lighthorse Harry” Lee of Stratford Hall. The couple was married at Sully, the seat of Richard Bland Lee. As a wedding present, Charles Carter presented the couple Woodstock, an estate in Fauquier County. The marriage was troubled from the start, and in 1812 Bernard left his family to travel in Europe. In 1817 Woodstock was destroyed by fire, although by that time Bernard had inherited several thousand acres from his father along with yet another house, The Lodge. Around 1820 after settling £22,000 on Lucy, Bernard separated permanently from his wife. In spite of their difficulties, the couple managed to produce seven children during the years spent together: Charles Henry, Bernard Fitzhugh, Josephine, Lucy Lee, Mildred, Matilda, and Charlotte.

Ref: Nagel, *Lees of Virginia*, 203–4; *Alexandria Advertiser*, 4 December 1802; Ellen Miles, *Saint-Mémin and the Neoclassical Profile Portrait in America* (Washington, DC: National Portrait Gallery and the Smithsonian Press, 1994), 265; Norfleet, *Saint-Mémin*, 178.

44. CARTER, Charlotte (d. ca. 1834)  
Richmond, 1809–1810  
Memorandum entry: "Mrs W Carter"  
Location unknown.

Daughter of Dr. William Foushee of  
Richmond, Charlotte married Williams  
Carter in 1809.

Ref: Norfleet, *Saint-Mémin*, 152; [Rich-  
mond] *Virginia Argus*, 20 May 1809.

45–46. CARTER, Landon II (1757–1820)  
Alexandria, 1807–1808, 1809  
Memorandum book entries: "Landon  
Carter" (crossed out); "Landon Carter"  
Bust length, head to left  
HOA 26<sup>5</sup>/<sub>8</sub>", WOA 22"  
Private collection (1993).

The son of Robert Wormley Carter  
(1710–1779) and his third wife Winifred  
(Beale), Landon Carter was born at Sabine  
Hall in 1757. He was the great-grandson of  
Robert "King" Carter and the grandson of  
Landon Carter I for whom Sabine Hall  
was built. Landon inherited the estate  
from his father and thereafter settled on a  
life of agriculture. In 1780 he married  
Catherine Griffin Tayloe (1761–1798) of  
Mr. Airy, and the couple had four  
children, Winifred, Lucy, Elizabeth, and  
Robert Wormley Carter II. Following  
Catherine's death in 1798, Landon married  
Mary Burwell Armistead (cat. 47).

Ref: Florence Tyler Carleton, *A Geneal-  
ogy of the Known Descendants of Robert  
Carter of Corntoman* (Irvington, Va., 1982),  
372; Norfleet, *Saint-Mémin*, 151; CAP files;  
WAMQ, 1st ser., 13:157–64.

47. CARTER, Mary Burwell Armistead  
(1780–1840)  
Alexandria, 1809  
Memorandum entry: "Mrs. Carter"  
Waist length, head to right  
HOA 26<sup>5</sup>/<sub>8</sub>" x 22"  
Private collection (1993).

Mary was the daughter of John and  
Lucy Burwell Armistead of Hesse in  
Gloucester County. Married in 1800, she  
was the second wife of Landon Carter II  
(cats. 45–46) of Sabine Hall. The couple  
had one son, John Armistead Carter.

Ref: Carleton, 372; Norfleet, *Saint-  
Mémin*, 151; CAP files; MESDA research  
files.

48. CARTER, Williams (1782–)  
Richmond, 1809–1810  
Memorandum entry: "Williams Carter"  
Location unknown.

Williams, a son of Charles and Ann  
Butler (Moore) Carter, was the brother of  
Bernard Moore Carter (cat. 43). He mar-  
ried Charlotte Foushee in March 1809.  
Upon the death of his father he inherited a  
sizeable tract of land in Caroline County,  
Virginia.

Ref: Miles, *Saint-Mémin*, 266; Norfleet,  
*Saint-Mémin*, 152; *Virginia Argus*, 20 May  
1807.

49. CARY, Caleb; Alexandria, 1807–1808  
Memorandum entry: "Caleb Cary"  
Location unknown.

50. CHAPIN, Gurden (1766–1811);  
Alexandria, 1807–1808  
Memorandum entry: "Gurden Chapin"  
Bust length, head to right  
HOA 27", WOA 22"  
Owner: The Lyceum, Alexandria,  
Virginia.

Born in New London, Connecticut,  
Gurden was the son of Dr. Benjamin  
Chapin (1736–1781) and his wife Margaret  
Colton (1738–1781). Gurden Chapin  
became a prominent merchant and in 1792  
became Cashier of the Bank of Alexandria.  
He later served as City Treasurer and was  
a member of the Relief Fire Company  
from 1794 until 1801. In 1793 he married

Margaret Reeder (cat. 51) of Charles County, Maryland. The couple had four children during the course of their eighteen-year marriage.

Ref: Alexandria Assoc'n., *Our Town*, 47-48; Cox, *Alexandria*, 27; Miller, *Artisans & Merchants*, 67.

51. CHAPIN, Margaret Reeder (1774-18- )  
Alexandria, 1807-1808

Memorandum entry: "Margaret R. Chapin"

Waist length, head to left  
HOA 27"; WOA 22"

Owner: The Lyceum, Alexandria,  
Virginia.

Margaret (Peggy) Reeder was the daughter of planter Thomas Reeder (b. ca. 1730) and his wife Nancy Love (1732-1915). Born in Charles County, Maryland, Margaret married Gurdin Chapin (cat. 50) on 31 January 1793 at the Old Presbyterian Meeting House. Four children were born to the couple before Margaret was widowed at the age of 37. Her later years were spent in Lexington at the home of her son Charles Chapin. She died and was buried in Lexington.

Ref: Alexandria Assoc'n., *Our Town*, 47-48; Cox, *Alexandria*, 27; Miller, *Artisans & Merchants*, 67.

52. CHRISTI, Dr.  
Richmond, 1809-1810

Memorandum entry: "Dr Cristi"  
Location unknown.

53. CHRISTI, James  
Norfolk, 1811-1812  
Memorandum entry: "J Christi"  
Location unknown.

James Christi was a member of the 54th Regiment sent to Fort Nelson in Norfolk.

Ref: Catterall, "Norfolk."

54. CLARKE, James Jr. (d. 1816)

Richmond, 1809-1810

Memorandum entry: "James Clarke (junr)"

Location unknown.

James Clarke resided in the town of Manchester and was married to Martha Murchie of Chesterfield in 1805. In 1813 he commanded a detachment of militia which was sent from Powhatan to Norfolk. He died in August 1816.

Ref: "Chesterfield County, Virginia, Revolutionary Pension Claims," *VMHB* 15:323, "Action at Hampton," *VMHB* 31:351, "Operations at and near Hampton During the War of 1812," *VMHB* 37:10.

55. CLELAND, R. S.

Norfolk, 1811-1812

Memorandum entry: "R. S Cleland"

Location unknown.

56. COCKE, John Field

Richmond, 1809-1810

Memorandum entry: "John F. Cocke"

Location unknown.

John was the son of Chastain and Martha F. Cocke of Powhatan County. He served as a captain in the cavalry in the War of 1812 and later was a member of the Virginia House of Delegates. He married Anne Waller Ronald and the couple had two sons, R. Ivanhoe and William Ronald.

Ref: Catterall, "Richmond"; "The Descendants of James Cocke of Malvern Hills," *VMHB*, 4:434, "Some Cocke Family Records," *VMHB* 35:83.

57. COLEMAN, E. W.

Richmond, 1809-1810

Memorandum entry: "E W Coleman,

Elisa / Caroline County"

Location unknown.

58. COLES, Isaac H. (1747–1813)

Richmond, 1809–1810

Memorandum entry: "I H Coles, Halifax

Virginia / of the Senate—at Mrs Ran- / dolphs"

Location unknown.

Born in Richmond, Isaac Coles was educated at the College of William and Mary and served as a militia colonel during the Revolution. He was a member of the House of Delegates 1780–1781 and 1783–1788, and in 1788 he served as a member of the state convention, assembled to ratify the Federal Constitution. (Coles cast his vote in opposition to the Constitution.) He was elected to the First, Third, and Fourth Congresses, serving a total of eight years. While involved in politics, he lived at Coles Ferry, a plantation in Halifax County. In 1798 he removed to Pittsylvania County, where he built Coles Hill. He died 3 June 1813.

Ref: BiDrAC; *National Cyclopedia*.

59. CONWAY, Mrs.

Alexandria, 1809

Memorandum entry: "Mrs Conway"

Location unknown.

60. CONWAY, Robert

Alexandria, 1807–1808

Memorandum entry: "Rob Conway"

Location unknown.

Robert Conway was listed as a "gentleman" in Alexandria's census of 1810, and in 1814 he leased two fishing shores between Alexandria and Alexander's Island.

Ref: Miller, *Artisans & Merchants*, 78.

61. CONYERS, Sarah C. (d. 1811)

Norfolk, 1811–1812

Memorandum entry: "Miss Conyers small copy"

Location unknown.

This is very likely a posthumous portrait of Sarah C. Conyers taken from Saint-Mémin's crayon portrait of 1808. Born in Charleston, South Carolina, Sally was adopted by Mr. and Mrs. Joseph Gallego of Richmond. She and her fiancé, Lt. James Gibbon (the son of James Gibbon, Sr.; cat. 101), both perished in the Richmond Theater fire of 1811. Thompson was probably given the commission after Sally's death.

Ref: Miles, *Saint-Mémin*, 276; Norfleet, *Saint-Mémin*, 157; *Richmond Portraits*, 78; "Death Notices in the Norfolk Gazette and Public Ledger, 1804–1816," *VMHB* 63:335.

62. COOKE, John Rogers (1788–1854)

Richmond, 1809–1810

Memorandum entry: "John Cook Esq"

Waist length, right

HOA 27", WOA 23"

Owner: Virginia Historical Society, Richmond.

Born in Bermuda in 1788, John Rogers Cooke attended the College of William and Mary where he studied law. He was admitted to the bar in 1812 and practiced in Martinsburg (in present-day West Virginia) from 1812 to 1816, Winchester from 1816 to 1840, and Richmond from 1840 to 1854. He served in the Virginia House of Delegates in 1814 and was a member of the Constitutional Convention of 1829–1830. He married Maria Pendleton in 1813.

Ref: Hall, *Portraits*, 54–55; CAP files; MESDA research files.

63. CORBIN, Park Farley

Richmond, 1809–1810

Memorandum entry: "Miss Park Farley

Corbin / at Mrs Braxton's"

Location unknown.

64. COWDERY, Jonathan, Dr. (1767–1852)  
Norfolk, 1811–1812

Memorandum entry: "Jon Cowdery and  
Lady"

Location unknown.

Born in Massachusetts, Cowdery moved to Norfolk in 1807 after several years of service in the navy. He had been captured by Barbary pirates and recorded his experiences in a journal entitled "American Captives."

Ref: Catterall, "Norfolk"; Blanton, *Medicine in Virginia*, 2:334.

65. COWDERY, Mrs. Jonathan  
Norfolk, 1811–1812

Memorandum entry: "Jon Cowdery and  
Lady"

Location unknown.

66. CREASE, Anthony (d. 1820)  
Alexandria, 1807–1808

Memorandum entry: "Anthy Crease"  
Location unknown.

A native of Cornwall, England, Anthony Crease, Jr., is identified as a merchant in the 1810 census of Alexandria. He died 24 September 1820.

Ref: Miller, *Artisans & Merchants*, 87.

67. CRUTCHFIELD, Mrs.  
Richmond, 1809–1810

Memorandum entry: "Mrs Crutchfield"  
Location unknown.

68. CRUTCHFIELD, Peter (d. 1822)  
Richmond, 1809–1810

Memorandum entry: "Maj Peter  
Crutchfield"

Location unknown.

By 1819 Peter Crutchfield was a merchant whose shop was located on the corner of 4th and H streets. He died in Richmond in June 1822.

Ref: *Richmond Directory*, 1819; Catterall, "Richmond."

69. CUNNINGHAM, Mr.  
Norfolk, 1811–1812

Memorandum entry: "Mr. & Mrs  
Cunningham"

Location unknown.

70. CUNNINGHAM, Mrs.

Norfolk, 1811–1812

Memorandum entry: "Mr. & Mrs  
Cunningham"

Location unknown.

71. CURRIE, Caroline Pickett

Richmond, 1809–1810

Memorandum entry: "Mrs Currie"  
Location unknown.

The daughter of George and Margaret (Sanderson) Pickett (cats. 236, 237), Caroline was the wife of James Currie Jr. of Richmond.

Ref: *Richmond Portraits*, 152–54.

72. CURRIE, James (d. 1832)

Richmond, 1809–1810

Memorandum entry: "James Currie"  
Location unknown.

The son of Dr. James Curtie of Richmond, James Jr. moved to Kentucky at some time after 1809 and resided there until his death in 1832.

Ref: Catterall, "Richmond"; *Richmond Whig*, Aug. 10, 1832

73. CURTIS, Mr.

Norfolk, 1811–1812

Memorandum entry: "Mr Curtis"  
Location unknown.

74. CURTIS, Drayton Mills

Norfolk, 1811–1812

Memorandum entry: "D M Curtis"  
Bust length, head to right

HOA 30 $\frac{1}{4}$ ", WOA 24 $\frac{3}{8}$ "

Private collection (1993).

Drayton Curtis married Mary Calvert Walke (cat. 75) of Norfolk in 1809. He

was a member of the Society of Friends. Their children were Elizabeth McIntosh, John Hurst, Anne, and Mary.

Ref: "The Walke Family of Lower Norfolk County," *VMHB* 5:150; CAP files.

75. CURTIS, Mary Calvert Walke  
Norfolk, 1811–1812  
Memorandum entry: "Mrs Curtis"  
Waist length, head to right  
HOA 29<sup>3</sup>/<sub>4</sub>", WOA 24<sup>1</sup>/<sub>2</sub>"  
Private collection (1993).

Daughter of William and Mary (Calvert) Walke, Mary was the sister of Elizabeth Walke McIntosh, Anthony, William, Jr., and Ann McClellan McCauley Walke Williamson (cat. 168–69, 104, 306, 316–17). Mary was the wife of Drayton Mills Curtis (cat. 74), whom she married in 1809.

Ref: "The Walke Family of Lower Norfolk County," *VMHB* 5:150; CAP files.

76. CUSTIS, Mary Lee Fitzhugh  
(1781–1857) (fig. 8)  
Alexandria, 1807–1808  
Memorandum entry: "Mrs. Custis"  
Bust length, profile to right  
HOA 27<sup>1</sup>/<sub>4</sub>", WOA 22<sup>1</sup>/<sub>2</sub>"  
Owner: Virginia Museum of Fine Arts.

A descendant of both Richard Lee (1618–1664) and Robert ("King") Carter (1663–1732), Mary Lee Fitzhugh was the daughter of William and Ann (Randolph) Fitzhugh. Mary grew up on Chatham plantation in King George County; in 1799 her father moved the family to a house on Oronoco Street in Alexandria. Five years later Mary wed George Washington Parke Custis, grandson of Martha Washington and adopted grandson of George Washington. She became the mistress of Arlington House, built by her husband to preserve the memory of George Washington, where the late President's personal items and memorabilia were prominently displayed. The year after this

portrait was painted the Custis's only child, Mary Anne Randolph Custis, was born. Mary Anne later married Robert E. Lee (1807–1870, thus joining two of Virginia's most prominent families.

Ref: Nagel, *Lees of Virginia*, 235, 242, 252; Alexandria Assoc'n., *Our Town*, 9; VMFA curatorial records; CAP files.

77. CUTHBERT, James (fig. 19)  
Norfolk, 1811–1812  
Memorandum entry: "James Cuthbert"  
Waist length, head to left  
HOA 31<sup>1</sup>/<sub>4</sub>", WOA 24<sup>1</sup>/<sub>2</sub>"  
Owner: Abby Aldrich Rockefeller Folk Art Center, Colonial Williamsburg.

A resident of Norfolk, James Cuthbert married Frances Bragg (cat. 28) on 2 June 1812. These pendant portraits commemorate their upcoming marriage.

Ref: Abby Aldrich Rockefeller Folk Art Center; "Marriage Returns for the Borough of Norfolk 1809–1829," *VMHB*: 34:264; "Death Notices in the *Norfolk Gazette and Public Ledger*, 1804–1814," *VMHB* 63:336.

78. DANCE, Harrison  
Richmond, 1809–1810  
Memorandum entry: "H Dance"  
Location unknown.

Harrison Dance served as clerk in the Virginia Court of Appeals. In 1819 his residence was at the corner of Third and F streets.

Ref: *Richmond Directory*, 1819; Catterall, "Richmond".

79. DANIEL, Mrs.  
Alexandria, 1809  
Memorandum entry: "Mrs Daniel"  
Location unknown.

80. DANIEL, Margaret Baldwin  
Richmond, 1809–1810  
Memorandum entry: "Mrs Daniel"  
Location unknown.

As this listing in the "Memorandum book" immediately follows the entry for William Daniel, it is probable the sitter William's wife Margaret.

Ref: Catterall, "Richmond."

81. DANIEL, Peter Vivian (1784–1860)  
Richmond, 1809–1810  
Memorandum entry: "Peter V. Daniel"  
Location unknown.

Born at Crows Nest in Stafford County, Peter was the son of Travers and Frances (Moncure) Daniel. He studied at the College of New Jersey (Princeton University) but did not graduate. He took up the study of law under Edmund Randolph, and was admitted to the Virginia bar in 1808. The following year he became a member of the Virginia legislature and from 1812 to 1835 served on the Privy Council of Virginia. Also in 1809 he married Lucy Nelson Randolph, the daughter of Edmund Randolph. By 1836 President Andrew Jackson had appointed Peter Daniel a judge of the United States district court of Virginia. Four years later he was nominated by President Martin Van Buren as an Associate Justice of the United States Supreme Court. The appointment was confirmed in 1841, and Daniel served until his death on 31 May 1860.

Ref: *DAB*; *National Cyclopaedia*.

82. DANIEL, William (1770–1839)  
Richmond, 1809–1810  
Memorandum entry: "Col. Wm Daniel"  
Location unknown.

William Daniel served as a Judge of the General Court of Virginia from 1813 to 1839. His wife was Margaret Baldwin. Their son William Daniel Jr. (1806–1873) also followed the legal profession and was a Judge of the Supreme Court of Virginia from 1845 to 1860.

Ref: Catterall, "Richmond."

83. DICK, Archibald  
Alexandria, 1809  
Memorandum entry: "Doc. Archibald Dick"

Location unknown.

The son of Hannah Harmon and Elisha Cullen Dick, Archibald began the practice of medicine in 1808, offering both "physick" and "surgery" at his shop. By 1809 he joined his practice with that of his father, Elisha Cullen Dick (cats. 84–85). In 1813 Archibald was operating a shop that sold medicines, medical goods, and tobacco.

Ref: *Alexandria Gazette*, 14 December 1808, 27 February 1809, 13 September 1813; Miller, *Artisans & Merchants*, 105.

84–85. DICK, Elisha Cullen (1762–1828)  
Alexandria, 1807–1808, 1809  
Memorandum book entries: "Dr. Dick";  
"Dr. Dick (for myself)"

Description: bust length, head to right.

HOA 27¼", WOA 22½"

Owner: One copy is owned by the Boston Athenaeum; the location of the other is unknown.

Elisha Cullen Dick was born in Chester County, Pennsylvania, to Maj. Archibald and Mary (Banard) Dick. He attended Philadelphia Academy and went on to study medicine under Doctors William Shippen and Benjamin Rush. In 1782 Dick opened his practice in Alexandria at his office located at King and Royal Streets. The following year he married Hannah Harmon (cat. 86), the daughter of Jacob and Sarah Harmon. Active in both military and public affairs, Dick led a company of Alexandria cavalymen into Pennsylvania during the Whiskey Rebellion of 1794. The following year he was superintendent of quarantine and in 1798 was appointed coroner. As one of the physicians attending George Washington in his last illness, he opposed the bleeding

procedure that, in effect, caused the President's death in 1799. In 1802 he served as Justice of the Peace and two years later served as Alexandria's mayor.

Ref: Alexandria Assoc'n., *Our Town*, 15; Miller, *Artisans & Merchants*, 105-6.

86. DICK, Hannah Harmon (d. 1843)  
Alexandria, 1807-1808  
Memorandum entry: "Mrs. Dick"  
Location unknown.

Hannah Harmon married Elisha Cullen Dick (cat. 84-85) in the autumn of 1792. In 1835, seven years after her husband's death, she purchased a house on Patrick Street in Alexandria. She later removed to Botetourt County where she died in February 1843.

Ref: Alexandria Assoc'n., *Our Town*, 15; Cox, *Alexandria*, 100.

87. DOUGLASS, Walter; Alexandria, 1809  
Memorandum entry: "Walter Douglass"  
Location unknown.

88. DOUGLASS, William S.  
Alexandria, 1807-1808  
Memorandum entry: "Wm S. Douglass"  
Location unknown.

William S. Douglass was a merchant who from at least 1803 until 1807 was in partnership with Joseph Mandeville. Located on the corner of King and Water streets in Alexandria, their establishment sold "loaf sugar, coffee, West India rum, salt, butter, raisins, plaster of paris and flour." By 1811, William Douglass advertised the sale of 1,250 acres of prime land in Caroline County, Maryland. Offered in the same advertisement was, "an elegant and most valuable mill seat about 40 ft on Holmes Run and 4 miles from Alexandria."

Ref: Miller, *Artisans & Merchants*, 113; *Alexandria Gazette*, 15 August 1811.

89. DYE, Reuben, Capt. (d. 1815)  
Alexandria, 1807-1808  
Memorandum entry: "Capt. Dye"  
Location unknown.

Reuben Dye was a tavernkeeper who around 1803 built a house on South Lee Street in Alexandria. He married Elizabeth Turner on 14 July 1804. His death was reported in 1815, at which time he was referred to as "Captain Dye."

Ref: Miller, *Artisans & Merchants*, p. 120; *Alexandria Gazette*, Nov. 7, 1815.

90. FITZHUGH, William (1741-1809)  
(fig. 6)

Alexandria, 1807-1808

Memorandum entry: "Wm Fitzhugh"  
Bust length, head to left  
HOA 27", WOA 21<sup>3</sup>/<sub>8</sub>"

Owner: Washington & Lee University,  
Lexington, Virginia.

Born at Eagle's Nest in King George County (now Stafford County), William was the son of Col. Henry Fitzhugh and his wife Lucy Carter (daughter of Robert "King" Carter). He married Ann Randolph, daughter of Peter and Lucy (Bolling) Randolph, and subsequently built Chatham near Fredericksburg. Three children were born to the couple: Ann Randolph, Mary Lee (cat. 76), and William Henry (cat. 91). William maintained a long and active public career. He was a Burgess from King George County, 1772-1775, a member of the Safety Committee, 1774-1775, and Virginia Constitutional Conventions in 1775 and 1776. He served in the Continental Congress, 1779-1780, the House of Delegates, 1780-1781 and 1787-1788, and the state Senate, 1782-1785. In 1799 Fitzhugh moved his family from Chatham to a house on Oronoco Street in Alexandria. In 1806 he sold the Chatham estate and purchased Ravensworth in Fairfax County. He died on 6 July 1809.



Ref: Alexandria Assoc'n., *Our Town*, 41; Miles, *Saint-Mémin and the Neoclassical Portrait in America*, 301–302; Miller, *Artisans & Merchants*, 140–41; Norfleet, *Saint-Mémin*, 161–62; CAP files; MESDA research files.

91. FITZHUGH, William Henry  
(1792–1830) (fig. 7)

Alexandria, 1807–1808

Memorandum entry: “Wm Fitzhugh Junior”

Bust length, head to right

HOA 27”, WOA 22”

Owner: Washington & Lee University,  
Lexington, Virginia.

The son of William (cat. 90) and Ann (Randolph) Fitzhugh, William Henry was born at Chatham plantation near Fredericksburg. His father moved the family to to 607 Oronoco Street in Alexandria in 1799. Shortly thereafter William Fitzhugh sold Chatham and purchased Ravensworth, an estate in Fairfax County. William Henry attended the College of New Jersey (present-day Princeton University), graduating in 1808. His father died the following year and William Henry inherited both Ravensworth and the Oronoco Street house. In January of 1814 he married Anna Maria Goldsmith (1796–1874) and the couple settled permanently at Ravensworth. Known for his opposition to slavery, William became the vice-president of the American Colonization Society. He believed abolition would come only gradually and that colonization in Africa was the best way to bring about voluntary emancipation. In 1829–1830, just before his death, William served as a member of the Virginia Constitutional Convention. He died of apoplexy on 29 May 1830.

Ref: Alexandria Assoc'n., *Our Town*, 28–29; Miller, *Artisans & Merchants*, 140; CAP files; MESDA research files.

92. FLEMING, William (1736–1824)  
Richmond, 1809–1810

Memorandum entry: “Wm Fleming”  
Private collection (1956).

William Fleming served as a judge in the Virginia Court of Appeals.

Ref: Catterall, “Richmond”; “The Ancestors and Descendants of John Rolfe with Notes on Some Connected Families: The Fleming Family,” *VMHB*, 24:327–333.

93. FOSTER, Lucy Wilkinson  
Norfolk, 1811–1812

Memorandum entry: “William P Foster & Lady”

Location unknown.

Lucy Wilkinson Foster was the wife of William Foster (cat. 94).

Ref: “Marriage Returns for the Borough of Norfolk,” *VMHB* 34:263.

94. FOSTER, William P.  
Norfolk, 1811–1812

Memorandum entry: “William Foster & Lady”

Location unknown.

William Foster married Lucy Wilkinson (cat. 93) on 26 June 1809 in Norfolk.

Ref: “Marriage Returns for the Borough of Norfolk,” *VMHB* 34:263.

95. FOWLE, Esther Dashiell Taylor  
(1793–1854)

Alexandria, 1807–1808

Memorandum entry: “Mrs Fowle”

Location unknown.

The daughter of Mr. and Mrs. George Taylor of Washington, D.C., Esther Dashiell married Alexandria businessman William Fowle (cat. 96) around 1808. She was a member of Saint Paul’s Episcopal Church.

Ref: Miller, *Artisans & Merchants*, 147; Cox, *Alexandria*, 133; Alexandria Assoc’n., *Our Town*, 24; Saint Paul’s Register Book, A:31.

96. FOWLE, William (1783–1860)  
Alexandria, 1807–1808  
Memorandum entry: “W Fowle”  
Location unknown.

Born in 1788 in Marblehead, Massachusetts, William Fowle came to Alexandria and formed a business partnership with Thomas Lawrason. Their highly successful shipping firm (Lawrason & Fowle) transported goods to and from New England. William went on to become president of Alexandria Canal Company and the Old Dominion Bank. He was also the founder of the Alexandria Water and Gas Company. He married Esther Dashiell Taylor (cat. 95) in 1808, and the couple is reputed to have had eighteen children—eight of whom survived to maturity.

Ref: Miller, *Artisans & Merchants*, 147, 264–65; Cox, *Alexandria*, 15, 118, 133, 135.

97. GAMBLE, Catherine Grattan  
(1753–1831)  
Richmond, 1809–1810  
Memorandum entry: “Mrs Gamble”  
Waist length, head to right  
HOA 29”, WOA 24½”  
Private collection (1949).

At the age of eight, Catherine Grattan emigrated from Ireland to America with her parents. Her father, Maj. John Grattan, became a justice of Rockingham County. Catherine married merchant Robert Gamble, whose portrait Thompson painted (listed below) but who was not listed in the Memorandum; their daughters married into Richmond’s power elite. Agnes Sarah Belle became the wife of Virginia Governor William H. Cabell, and Elizabeth Washington Gamble (cat. 328), married William Wirt (cat. 329). The Gamble’s two sons were Robert Gamble and John Grattan Gamble (cat. 98).

Ref: *Richmond Portraits*, 75; Norfleet, *Saint-Mémin*, 164; CAP files.

98. GAMBLE, John Grattan  
Richmond, 1809–1810  
Memorandum entry: “John G Gamble”  
Location unknown.

John Grattan Gamble, son of Catherine and Robert Gamble (cat. 97) was listed as a Richmond merchant in 1819. His first wife, Charlotte Smith Duncan, daughter of Charles Duncan, died on 5 September 1809 aboard the *Powhatan* en route from London. John later married Ann Peyton Greenup. John and his brother Robert eventually removed to Florida.

Ref: *Richmond Directory*, 1819;  
*Richmond Enquirer*, 17 September 1809;  
“Marriage Bonds from the Records of the Hustings Court, Richmond, Virginia,” *VMHB* 34:166.

99. GAMBLE, Letitia Breckinridge  
Richmond, 1809–1810  
Memorandum entry: “Mrs L Gamble”  
Waist length, head to right  
HOA 29½”, WOA 24½”  
Private collection (1979).

Originally from Botetourt County, Letitia Breckinridge married Robert Gamble Jr., in 1808. She was the daughter of Col. James Breckenridge.

Ref: Norfleet, *Saint-Mémin*, 164; CAP files; MESDA research files.

\* GAMBLE, Robert (1754–1810)  
Richmond, 1809–1810  
Memorandum entry: unlisted  
Bust length, profile left  
HOA 29½”, WOA 24½”  
Private collection (1991).

Born in Augusta County, Robert Gamble served in the Revolution and rose to the rank of captain. He became a merchant after the war, with his business located in Staunton. In 1790 he removed to Richmond where he became a successful merchant and leading citizen. He resided at Gamble’s Hill in that city.

Robert Gamble's name does not appear in the "Memorandum of Portraits"; however, stylistically, this portrait strongly suggests the work of Cephas Thompson. It is probably a posthumous portrait and possibly a copy of Saint-Mémin's crayon of circa 1808.

Ref: *Richmond Portraits*, 74–75; Miles, *Saint Mémin*, 304, CAP files; MESDA research files.

100. GHOLSON, Ann Yates (b. 1788)  
Richmond, 1809–1810  
Memorandum entry: "Mrs T Gholson"  
Location unknown.

Daughter of Col. William and Elizabeth (Booth) Yates, Ann married Thomas Gholson, Jr. Her husband practiced law in Brunswick, was a member of the Virginia House of Delegates from 1806 to 1808, and as a Democrat served in the United States House of Representatives from 1808 to 1816.

Ref: BiDrAC; "Genealogy: Yates Family," *VMHB*, 7:437.

101. GIBBON, James (1758–1835)  
Richmond, 1809–1810  
Memorandum entry: "J Gibbon"  
Location unknown.

Born in Philadelphia, James Gibbon fought in the Continental Army. He served with distinction and earned a brevet for gallant conduct at the Battle of Stony Point. A member of the Society of the Cincinnati, he attained the rank of major in the organization. In 1800 President John Adams appointed him Collector of the Port in Richmond, a position he held until his death in 1835.

Ref: *Richmond Portraits*, 78; "Second Virginia Battalion, 1777 under Francis Taylor," *VMHB*, 6:125.

102. GIBSON, Mr.  
Richmond, 1809–1810  
Memorandum entry: "Mr Gibson"  
Location unknown.

103. GIBSON, Isaac  
Alexandria, 1807–1808  
Memorandum entry: "Isaac Gibson"  
Bust length, head to left  
HOA 32", WOA 26"  
Private collection (1993).

The son of John Moses Gibson, Isaac was a wholesale merchant in Alexandria. He resided at 805 Duke Street in 1800 and by 1812 had built two houses on Patrick Street. He was a pewholder at Saint Paul's Episcopal Church in 1820.

Ref: Miller, *Artisans & Merchants*, 159; Saint Paul's Financial Statement of 1820, St. Paul's Episcopal Church, Alexandria; Cox, *Alexandria*, 101.

104. GILBEN, Sarah  
Norfolk, 1811–1812  
Memorandum entry: "Sarah Gilben"  
Location unknown.

105. GILMAN, Ephraim  
Alexandria, 1807–1808  
Memorandum entry: "Ephraim Gilman"  
Location unknown.

Ephraim Gilman was listed as a merchant in the census of 1810. He appears to have engaged in numerous occupations during his career: trunkmaker, gilder, blacksmith, and candle-manufacturer. As a merchant he sold a variety of goods; his advertisements list such items as bacon, lard, Moroccan shoes, trunks, and pimento.

Ref: Miller, *Artisans & Merchants*, 161; *Alexandria Daily Advertiser*, 26 November 1805, 12 April 1808, 22 September 1815.

106–107. GRAGE, Mrs.  
Alexandria, 1807–1808  
Memorandum entry: "Mrs Grage";  
"Mrs Grage copy"  
Location unknown.

108. GRATTON, John  
Richmond, 1809–1810  
Memorandum entry: "Maj. Gratton"  
Location unknown.

John Gratton emigrated from Ireland around 1761. He served as a lieutenant with the Virginia troops during the American Revolution and was eventually promoted to the rank of major. After the war Major Gratton became one of the first justices of Rockingham County.

Ref: *Richmond Portraits*, 74; "Virginia Troops in the Continental Line," *VMHB*, 2:251.

109–111. GREENHOW, Lucy;  
GREENHOW, Cora; GREENHOW,  
Martha  
Richmond, 1809–1810  
Memorandum entry: "Lucy," "Cora,"  
"Martha," [to right:] "Dr Greenhow / children"  
Location unknown.

These were undoubtedly the daughters of Dr. James Greenhow, a prominent physician in Richmond. The son of John Greenhow of Williamsburg, he graduated from Edinburgh University with an M.D. in 1797. Dr. Greenhow died 26 December 1815. Whether the sitters were painted individually or in a group is unknown.

Ref: Catterall, "Richmond"; Blanton, *Medicine in Virginia*, 2:87; [Richmond] *Virginia Patriot*, 29 December 1815.

112. GREGG, Mrs. Jacob  
Alexandria, 1809  
Memorandum entry: "Mrs Gregg Coppy"  
Location unknown.

Mrs. Gregg was the wife of Jacob Gregg, an Alexandria silversmith, whose Fairfax Street shop sold gold, silverware, and watches. In 1809 he disposed of his stock and they moved to Georgia, where he established one of the first cotton factories. After its bankruptcy the Greggs returned to Alexandria, where Jacob resumed watchmaking.

Ref: Miller, *Artisans & Merchants*, 173.

113. GRIFFITH, J.  
Richmond, 1809–1810  
Memorandum entry: "J Griffith"  
Location unknown.

114. GRIFFITH, Samuel Goldsmith  
(1777–1820)  
Alexandria, 1807–1809  
Memorandum entry: "Saml G Griffith"  
Bust length, head to right  
HOA 27<sup>1</sup>/<sub>2</sub>", WOA 22"  
Private collection (1957).

Born in Hartford County, Maryland, Samuel was the son of Samuel and Frenetta (Garretson) Griffith. On 2 June 1807 he married Mary (1778–1835) the daughter of John and Ann (Bridenhard) Leypold. Samuel was a Baltimore merchant whose home was on Swan Creek in Hartford County, Maryland.

Ref: Pleasants files; CAP files.

115. GWATHMEY, Margaret Nicholson  
(1791–1824)  
Richmond, 1809–1810  
Memorandum entry: "Mr Gwathmey & / Mrs Gwathmey"  
Waist length, head to left  
HOA 27<sup>1</sup>/<sub>4</sub>", WOA 22<sup>3</sup>/<sub>8</sub>"  
Owner: Virginia Museum of Fine Arts,  
Richmond.

The daughter of George and Rebecca Nicholson, Margaret was born in Richmond on 5 April 1791. She married Robert Gwathmey (cat. 116) in 1810 and

resided at Spring Hill in Cumberland County. She died in childbirth on 9 August 1824.

Ref: VMFA curatorial records; CAP files; "The Brooke Family: The Temple, Gwathmey, Baylor, Brooke, Dowell Family Connection," *VMHB* 16:104, 213.

116. GWATHMEY, Robert (1778–1855)  
Richmond, 1809–1810

Memorandum entry: "Mr Gwathmey & / Mrs Gwathmey"

Bust length, head to right

HOA 27¼", WOA 22¾"

Owner: Virginia Museum of Fine Arts,  
Richmond.

The son of Temple and Ann (Baylor) Gwathmey, Robert was born on 10 September 1778 in King and Queen County. In 1810 he married Margaret Nicholson (cat. 115), and they set up housekeeping at Spring Hill plantation in Liverpool, Cumberland County. During the course of their marriage, seven children were born: Virginia (1811), Mary Ann (1814), Columbia (1815), Washington (1817), Alfred (1819), Ann Maria (1821) and George Nicholson (1824). Robert Gwathmey's 1853 will, written two years before his death, indicates he also had a residence in Richmond and that at that time he was a major shareholder in the Bank of Virginia, Farmer's Bank of Virginia, and Exchange Bank of Virginia.

Ref: VMFA curatorial records; CAP files; Last Will and Testament of Robert Gwathmey, copy on file at the Virginia Museum of Fine Arts; "The Brooke Family: The Temple, Gwathmey, Baylor, Brooke, Dowell Family Connection," *VMHB* 16: 104, 213.

117. HALLAM, Edward (d. 1831)

Richmond, 1809–1810

Memorandum entry: "Edward Hallam / and Mrs Hallam"

Location unknown.

In 1811 Edward Hallam operated a china and glass store in Richmond. It was noted that he was a tea merchant in 1816, and from 1815 to 1831 he was proprietor of Richmond's Eagle Tavern.

Ref: *Richmond Enquirer*, 5 April 1811; Catterall, "Richmond"; "Notes and Queries," *VMHB*, 9:214, *Richmond Whig*, 31 October 1831.

118. HALLAM, Mrs. Edward  
Richmond, 1809–1810

Memorandum entry: "Edward Hallam / and Mrs Hallam"

Location unknown.

119. HAMILTON, Mary M.

Norfolk, 1811–1812

Memorandum entry: "Miss Mary M.

Hamilton" (crossed out)

Location unknown.

120. HANSFORD, Cary; Norfolk, 1811–1812

Memorandum entry: "Cary Hansford"

Location unknown.

121. HANSFORD, Lewis

Norfolk, 1811–1812

Memorandum entry: "L Hansford"

Location unknown.

Lewis Hansford from Maryland served as the port physician in Norfolk in 1805, and as a surgeon in the 2d Virginia Militia in 1812. He was a partner of Dr. James Taylor.

Ref: Catterall, "Norfolk"; Blanton, *Medicine in Virginia*, 23.

122. HARRIS, F. W.

Richmond, 1809–1811

Memorandum entry: "F. W. Harris"

Location unknown.

123. HARRIS, Frederick, III (1780–ca. 1842)

Richmond, 1809–1810

Memorandum entry: "Fred. Harris"

Location unknown.

Frederick was born to Frederick II and Elizabeth (Terrell) Harris of Louisa County. He married Catherine Snelson Smith in December 1805, and the couple resided at Frederick's Hall in Louisa County. They left nine children; David Bullock, Christopher Smith, Frederick Lewis, Nathaniel William, Eliza Dorothea, Catherine Mary, Charlotte Rebecca, Juliana Harris, and Sarah Lavinia. Frederick Harris's will was probated in 1842, presumably the year of his death.

Ref: "Harris of Louisa County," *VMHB* 36:254-56.

124. HARRISON, Col.  
Richmond, 1809-1810  
Memorandum entry: "Col Harrison  
Miniature"  
Location unknown.

125-126. HARRISON, Mrs.  
Richmond, 1809-1810  
Memorandum entries: "Mrs Harison";  
"Mrs Harrison"  
Location unknown.

127-128. HARRISON, Abby ( )  
Richmond, 1809-1811  
Memorandum book entries: "Miss Abby  
Harison"; "Miss Harrison dub"  
Location unknown.

129. HARRISON, George, Jr.  
Richmond, 1809-1810  
Memorandum entry: "Geo Harrison Jr"  
Location unknown.

130. HARRISON, Randolph (1769-1839)  
Richmond, 1809-1810  
Memorandum entry: "Randolph  
Harrison"  
Location unknown.  
Randolph, the third son of Carter Henry and Susanna (Randolph) Harrison, attended Hampden-Sydney College but re-

turned to Clifton, the family estate in Cumberland County, to take charge of its operation for his ailing father. Given a portion of his father's land in recompense, he built Glentivar and by 1790 married Mary Randolph of Dungeness. The couple produced fourteen children, seven sons and seven daughters, during the course of their marriage. Upon his father's death, Randolph acquired the 10,000-acre Clifton plantation and added to its extensive lands. He also served two terms in the Virginia House of Delegates beginning in 1826. An ardent Democrat, he advocated both states' rights and limited suffrage. He died 23 September 1839 at the Greenbrier in White Sulphur Springs (in present-day West Virginia).

Ref: "A Sketch of the Life and Parentage of Randolph Harrison Sr., of Clifton, Cumberland County, Virginia," *VMHB* 35:209-11, 302-9; "Harrison of James River," *VMHB* 37:81, 375-79.

131. HARRISON, T. H.  
Richmond, 1809-1810  
Memorandum entry: "T H Harrison"  
Location unknown.

132. HAY, Eliza Monroe (1786-1835)  
Richmond, 1809-1810  
Memorandum entry: "Mrs Hay"  
Location unknown.

The daughter of President James Monroe and Eliza Kortright, Eliza married George Hay (cat. 133) September of 1808.  
Ref: Ash Lawn-Highland curatorial records.

133. HAY, George (1765-1830)  
Richmond, 1809-1810  
Memorandum entry: "Geo Hay"  
Bust length, head to right  
HOA 30", WOA 24"  
Owner: Ash Lawn-Highland,  
Charlottesville, Virginia.

George Hay was born in Williamsburg to Anthony and Elizabeth (Davenport) Hay. He was admitted to the bar and began his political career with his election to the Virginia House of Delegates. In 1801 he was appointed the United States Attorney for Virginia and in 1807 conducted the prosecution of Aaron Burr. By 1825 he had been appointed a federal judge in eastern Virginia. Throughout his career he was a confirmed Jeffersonian Republican and frequently published diatribes against the Federalists. Much of his controversial writings appeared in the *Richmond Enquirer*, signed, "Hortensius." Hay was married twice; his second wife was Eliza Gouvernor Monroe (cat. 132), daughter of Governor (later President) James Monroe.

Ref: Ash Lawn-Highland curatorial files; CAP files; *DAB*.

134. HAY, James (1794–1825)

Richmond, 1809–1810

Memorandum entry: "James Hay"

Location unknown.

James Hay was the son of William and Elizabeth (Tompkins) Hay of Richmond. William emigrated from Scotland in 1768 and settled first in Surry County and later Richmond, where by 1819 he practiced law. On 17 June 1817 James Hay married Elizabeth Burwell, daughter of attorney Nathaniel Burwell of Carter's Hall in Clarke County.

Ref: Catterall, "Richmond"; *Richmond Directory*, 1819; "Marriage Bonds from the Records of the Hustings Court, *VMHB*, 26:397.

135. HENLEY, Bartholomew (1788–)

Norfolk, 1811–1812

Memorandum entry: "Barthw D Henley Esqu"

Location unknown.

Born on 14 March 1788, Bartholomew was the son of Leonard and Elizabeth

Aylett Henley. He represented Isle of Wight County in the Virginia legislature from 1815 to 1819.

Ref: Catterall, "Norfolk"; "The Dandridges of Virginia," *WMQ* (1st ser.), 5:34–35.

136. HENLEY, Robert (1782–1827)

Norfolk, 1811–1812

Memorandum entry: "Ro Henley & Lady"

Location unknown.

The son of Leonard and Elizabeth Aylett Henley, Robert was born in Charleston, South Carolina. He attended William and Mary College and in 1799 entered the United States Navy. He later served in the War of 1812 and was awarded a medal for gallantry.

Ref: Catterall, "Norfolk"; "The Dandridges of Virginia," *WMQ* (1st ser.), 5:34–35, 39.

137. HENLEY, Mrs. Robert

Norfolk, 1811–1812

Memorandum entry: "Rob Henley & Lady"

Location unknown.

138. HENLEY, William D. (b. 1784)

Norfolk, 1811–1812

Memorandum entry: "Mr Wm D Henley & Lady"

Location unknown.

William was the second son of Leonard and Elizabeth Henley and the brother of Bartholomew (cat. 135) and Robert (cat. 136).

Ref: Catterall, "Norfolk"; *WMQ* (1st ser.), 5:34.

139. HENLEY, Mrs. William D.

Norfolk, 1811–1812

Memorandum entry: "Mr William D Henley & Lady"

Location unknown.

140. HENRY, Spotswood  
Richmond, 1809–1810  
Memorandum entry: "Spotswood Henry"  
Location unknown.

141. HETH, Henry (d. 1821)  
Richmond, 1809–1810  
Memorandum entry: "H<sup>c</sup> Heth"  
Location unknown.

The son of Henry and Agnes McMachan Heth, Henry, Jr., attained the rank of captain in the Revolution and was one of the first members of the Society of the Cincinnati. He married Nancy Hare 10 November 1787, and the couple resided at Blacketh in Chesterfield County. He owned the nearby Blacketh coal mines and was for several years a partner in the firm, Nicholson, Heth & Co. Heth died in Savannah, Georgia on 10 August 1821.

Ref: Norflect, *Saint-Memmi*, 174–75;  
"Virginia Troops in the Continental Line," *VMHB*, 2:247; "Virginia Society of the Cincinnati," *VMHB* 6:25.

142. HIGGINS, Elizabeth Andrews  
Norfolk, 1811–1812  
Memorandum entry: "Eugene Higgins & Lady"

Waist length, head to left  
HOA 29<sup>3</sup>/<sub>8</sub>", WOA 24<sup>1</sup>/<sub>4</sub>"  
Private collection (1982).

Daughter of Norfolk silversmith Jeremiah Andrews, Elizabeth was married to Eugene Higgins (cat. 143).

Ref: The Chrysler Museum, *A Tricentennial Celebration: Norfolk, 1682–1982* (Norfolk, Va.: Chrysler Museum, 1982), 81; MESDA research files.

143. HIGGINS, Eugene  
Norfolk, 1811–1812  
Memorandum entry: "Eugene Higgins & Lady"

Waist length, head to left  
HOA 29<sup>3</sup>/<sub>8</sub>", WOA 24<sup>1</sup>/<sub>4</sub>"  
Private collection (1975).

Eugene Higgins was a merchant in

Norfolk and married to Elizabeth Andrews (cat. 142).  
Ref: MESDA research files; CAP files.

144. HOBDAI, John  
Richmond, 1809–1810  
Memorandum entry: "John Hobday"  
Location unknown.

In 1819 John Hobday owned a chair-making business.

Ref: *Richmond Directory*, 1819; Carterall, "Richmond."

145. HOLBROOK, Abiel  
Alexandria, 1807–1808  
Memorandum entry: "Mr Holbrook  
"ptcr of the Accademi"  
Location unknown.

Abiel Holbrook was first listed as a teacher in 1805; the following year he served as examiner of students for the Alexandria Academy on Wolfe and Washington streets. By 1807 he opened a private academy to teach "English Classical learning, Latin and Greek" for \$30 per year. In 1815 he advertised to teach "young ladies." In 1820 he was elected director of Franklin Bank.

Ref: Miller, *Artisans & Merchants*, 7, 210.

146. HOLMES, Mrs.  
Norfolk, 1811–1812  
Memorandum entry: "Mrs Holmes"  
Location unknown.

147. HOOMES, John  
Richmond, 1809–1810  
Memorandum entry: "John Hoomez"  
Location unknown.

John was the son of Col. John Hoomes of Bowling Green plantation in Caroline County. Upon the death of his father in 1806, John, Jr., assumed ownership of the plantation, including several hundred acres of land, a public tavern, and numerous rented houses.

Ref: "Will of Col. John Hoomes," *VMHB*, 38:74–79.



148. HOOMES, William  
Richmond, 1809–1810  
Memorandum entry: “Wm Hoomez/Bell  
Tavern”  
Location unknown.

The second son of Col. John Hoomes  
of Caroline County and brother of John,  
Jr. (cat. 147), William was a member of  
the Virginia House of Delegates  
1808–1814. It is likely he was residing at  
Bell Tavern when the legislature was in  
session.

Ref: “Will of Col. John Hoomes,”  
*VMHB*, 38:74–79.

149. HOPKINS, Lucy Lyons  
Alexandria, 1807–1808  
Memorandum entry: “Lucy Hopkins”  
Location unknown.

Lucy Hopkins was the daughter of John  
and Cornelia Hopkins of Richmond,  
Alexandria, and Winchester, Virginia.

Ref: Will of John Hopkins, 10 Dec.  
1822, proved 7 Nov. 1828, Frederick Coun-  
ty, Virginia, Will Book 15, p. 8.

150. HUMPHRIES, Captain  
Alexandria, 1809  
Memorandum entry: “Capt Humfries”  
Location unknown.

151. HUNTER, James (d. 1826)  
Norfolk, 1811–1812  
Memorandum entry: “James Hunter”  
Location unknown.

James Hunter was a member of the Vir-  
ginia House of Delegates from Essex  
County from 1818 to 1823.

Ref: Catterall, “Richmond”; *Richmond  
Enquirer*, 26 February 1826.

152. JAMIESON, Mary  
Alexandria, 1809  
Memorandum entry: “Mrs Jameison”  
Location unknown.

This is undoubtedly Mary Jamieson,  
the wife of Andrew Jamieson. Andrew was  
born in Scotland circa 1751; the couple  
came to Alexandria before 1787. He estab-  
lished a steam bakery in 1798 located on  
South Lee Street and was still working as a  
baker in 1810. According to his advertise-  
ments, Jamieson employed the newest  
technology in baking ovens; he served cus-  
tomers in both Alexandria and the District  
of Columbia.

Ref: Miller, *Artisans & Merchants*, 232;  
Cox, *Alexandria*, 34, 77, 87; *Alexandria  
Daily Advertiser*, 22 July 1807.

153. JANNEY, Joseph (d. 1841)  
Alexandria, 1807–1808  
Memorandum entry: “Joseph Janney”  
Waist length, head to left  
Private collection (1993).

Joseph Janney was a prominent  
Alexandria merchant who from 1806 to  
1816 sold general merchandise in partner-  
ship with John Lloyd. In 1808 he was also  
selected as one of the directors of the Bank  
of Alexandria. He married Elizabeth Hop-  
kins in July of 1812, and the couple had  
one daughter. After Elizabeth’s death,  
Joseph married her sister, Hannah Howell  
Hopkins; two daughters were born to the  
couple. A member of the Society of  
Friends, Janney died on 22 November  
1841.

Ref: Millet, *Artisans & Merchants*, 236;  
Cox, *Alexandria*, 143, 164, 195; owner  
records.

154. JANNEY, Phineas (b. 1778)  
Alexandria, 1807–1808  
Memorandum entry: “Phineas Janney”  
Location unknown.

Born in 1778, Phineas Janney was an  
Alexandria merchant from 1801 to 1820. In  
1807 he served as director of the office of  
Discount of the Bank of the U.S. in the

District of Columbia. He was a member of the Alexandria Common Council; later referred to as a financier, he became president of the Farmer's Bank. A member of the Society of Friends, he married Sarah Stabler and resided on Duke Street. He married Sarah Hartshorne in 1811.

Ref: Miller, *Artisans & Merchants*, 236-37; Cox, *Alexandria*, 72; *Alexandria Herald*, 2 Dec. 1811.

155. JANNEY, Thomas (d. 1812)  
Alexandria, 1807-1808  
Memorandum entry: "Tho Janney"  
Location unknown.

Thomas Janney was a merchant who in 1812 imported from Liverpool a variety of fabrics including "cassimeres, coatings, flushings, plains and kerseys." In October of 1812 a suit was filed against Janney for importing goods aboard the *Argo*, in defiance of the embargo imposed during the War of 1812. At some time prior to 1820 he owned the Columbian Cotton Factory.

Ref: Miller, *Artisans & Merchants*, 237; *Alexandria Gazette*, 29 September 1810.

156. LAMB, William B.  
Norfolk, 1811-1812  
Memorandum entry: "Wm B Lamb"  
Location unknown.

William Lamb was an alderman of Norfolk in 1806 and served five terms as mayor. In 1798 he married Mary Gear in Orange County.

Ref: "Marriages in Orange County," *VMHB*, 27:348, 34:168; Catterall, "Norfolk."

157. LEE, Anne Lee (d. 1804)  
Alexandria, 1809  
Memorandum entry: "Mrs Charles Lee  
Copy"  
Location unknown.

Anne Lee was the daughter of Richard Henry Lee of Westmoreland County. The wife of Charles Lee (cat. 158), she died 9

September 1804 and was interred at Shutters Hill, the residence of her brother Ludwell Lee (cat. 162). Thompson's portrait was a posthumous "copy" of a previously painted work.

Ref: Miller, *Artisans & Merchants*, 267; Nagel, *Lees of Virginia*, 160, 188

158. LEE, Charles (1758-1815) (fig. 9)  
Alexandria, 1809  
Memorandum entry: "Charles Lee Esq"  
Bust length, head to right;  
HOA 27<sup>3</sup>/<sub>8</sub>", WOA 22<sup>1</sup>/<sub>2</sub>"  
Owner: National Portrait Gallery,  
Smithsonian Institution.

The son of Henry Lee II and his wife Lucy Grymes, Charles Lee was born at Leesylvania in Prince William County in 1758. Charles received his degree from the College of New Jersey (now Princeton University) in 1775. From 1781 to 1789 he was the Naval Officer for the South Potomac District. From 1789 until 1793 Charles secured and held the position of Collector of the Port of Alexandria. He studied law in Philadelphia under Jared Ingersoll and was admitted to the bar there in June 1794. Around the same time, from 1793 to 1795, Charles Lee was a member of the Virginia House of Delegates, representing Fairfax County. By 1795 President George Washington appointed him attorney general of the United States, a position he retained through the administration of John Adams. As Adams was about to leave the presidency in 1801, he appointed Charles Lee to be one of several judges on the federal circuit bench. The appointment was nullified by Congress, and Lee returned to private law practice. In his later years he argued several noteworthy cases before the Supreme Court.

Ref: *DAB*; Miller, *Artisans & Merchants*, 267-68; Nagel, *Lees of Virginia*, 159-60; Alexandria Assoc'n., *Our Town*, 26; National Portrait Gallery curatorial files.

159. LEE, Elizabeth Armistead  
Alexandria, 1807–1809  
Memorandum entry: “Mrs Ludwell  
Lee”

Location unknown.

Elizabeth was the daughter of Bowles and Mary Armistead. She was the second wife of lawyer and statesman Ludwell Lee (cat. 162).

Ref: Miller, *Artisans & Merchants*, 270.

160. LEE, Francis L. (1782–1850)  
Alexandria, 1807–1808  
Memorandum entry: “Frank Lee”  
Location unknown.

Francis L. (Frank) Lee was the son of Richard Henry Lee. He attended Harvard University, where he studied law. As the chief beneficiary of his uncle Arthur Lee’s will, he was financially independent and purchased Sully Plantation from his nearly bankrupt father in 1811. He also maintained a residence on Water Street in Alexandria. After the death of his first wife, Elisabeth, a daughter of Col. John Fitzgerald of Alexandria, he married her sister Jane. (It is not entirely clear from the documentation which sister he married first.) For all his apparent success, Frank Lee was emotionally unstable and suffered from melancholia as a young man. The deaths, in rapid succession, of both his wives worsened his emotional state and he gradually descended into insanity.

Although he attempted to make provisions for his children and his estate, the trustees he named nearly ruined his resources and the Sully plantation was given up. Frank spent the remainder of his life in shelters for the mentally ill. He was returned to Virginia in 1849 at the age of sixty-seven. He died at an asylum near Alexandria on 13 April 1850.

Ref: Nagel, *Lees of Virginia*, 158, 201–2; Miller, *Artisans & Merchants*, 269.

161. LEE, Mrs. Francis L.  
Alexandria, 1807–1808  
Memorandum entry: Mrs. Lee  
Location unknown.

This portrait would be of one of the daughters of Col. John Fitzgerald of Alexandria who married Francis L. Lee. It is unknown whether it represents Elizabeth or Jane Lee.

Ref: Nagel, *Lees of Virginia*, 158, 201–2; Miller, *Artisans & Merchants*, 269.

162. LEE, Ludwell (1760–1836)  
Alexandria, 1807–1808  
Memorandum entry: “Mr. Ludwell Lee”  
Location unknown.

Ludwell Lee was the youngest son of the famed Richard Henry Lee of Stratford Hall, and the brother of Francis (cat. 160). During the Revolution he served on the staff of General Lafayette. A noted orator, Lee became a lawyer and a member of the Virginia State Legislature. He married his first cousin, Flora, daughter of Philip Lee, who had also grown up at Stratford Hall. His second wife was Elizabeth (cat. 159), daughter of Bowles and Mary Armistead. Ludwell Lee’s home in Alexandria was atop Shuter’s Hill, a prominence where the present-day Masonic Memorial to George Washington stands. He also resided for many years at Belmont, located east of Leesburg.

Ref: Nagel, *Lees of Virginia*, 93, 165, 189; Miller, *Artisans & Merchants*, 270.

163. LEWIS, Fielding (1763–1834)  
Richmond, 1809–1810  
Memorandum entry: “Fielding Lewis Esq”  
Location unknown.

Fielding Lewis was the son of Warner and Eleanor Bowles Gooch Lewis. He married Agnes Harwood and resided at the family estate, Weynoke. Their daughter Margaret (cat. 180) married Thomas

Marshall, son of Chief Justice John Marshall.

Ref: Catterall, "Richmond"; "Lewis Family of Warner Hall," *WMQ* (1st ser.), 9:262. "Weyamoke and Westover," *WMQ* (1st ser.), 10:99, 102.

164. LITHGOW, A. Jr.  
Richmond, 1809–1810  
Memorandum entry: "A Lithgow Junr"  
Location unknown.

165. LONG, Armistead (d. 1831)  
Richmond, 1809–1810  
Memorandum entry: "Armistead Long/Culpeper"  
Location unknown.

A veteran of the American Revolution, Armistead Long served as the Commander of the 57th Virginia militia in 1804. He resigned the post in 1808 and removed to Culpeper.

Ref: Catterall, "Richmond"; "Marriages in Orange County," *VMHB*, 28:156.

166. LUKE, Mrs.  
Richmond, 1809–1810  
Memorandum entry: "Mrs Luke in the Country"  
Location unknown.

167. McCLURG, James (1746–1823) (*fig. 14*)  
Richmond, 1809–1810  
Memorandum entry: "James McClurg MD"  
Bust length, head to right  
HOA 27", WOA 22 1/4"  
Owner: Valentine Museum, Richmond, Virginia.  
James McClurg graduated from William and Mary College in 1770 and then went to Edinburgh, Scotland, where he took his M.D. After his return to America, he was appointed the chairman

of anatomy and medicine at William and Mary. He moved his practice to Richmond in 1783, where he also became involved in politics. He was a delegate to the Federal Convention of 1787, a member of the Executive Council of Virginia, and mayor of Richmond in 1797, 1800, and 1803.

Ref: *NCAB: National Cyclopedica: Richmond Portraits*, 109–10.

168–169. McINTOSH, Elizabeth Mason Walke  
Norfolk, 1811–1812  
Memorandum book entries: 1.) "Mrs McIntosh"; 2.) "Mrs McIntosh Copy"  
Private collection (1992).

The daughter of Mary (Calvert) and William Walke, Elizabeth was born at the Ferry in Princess Anne County. She married George McIntosh. Her siblings were Mary Calvert, Walke Curtis, Anthony, William, Jr., and Ann McClellan McCauley Walke Williamson (cats. 75, 304, 306, 316–17).

Ref: Owner records; *VMHB*, 5:88, 150–51.

170–171. McINTOSH, George  
Norfolk, 1811–1812  
Memorandum book entries: "Geo McIntosh"; "Geo McIntosh Copy"  
Location unknown.

George McIntosh was a wealthy Norfolk merchant. He married Elizabeth Mason Walke (cats. 168–69, possibly cat. 305) prior to 1811. They had five sons: George, John Elphinstone, Charles Fleming, Robert, and Anthony.

Ref: CAP files: "The Walke Family," *VMHB*, 5:88, 150–51.

172. MacKENZIE.  
Alexandria, 1807–1808  
Memorandum entry: "\*\* Mackenzie"  
Location unknown.

173–179. MARSHALL, John (1755–1835)

(fig. 11)

Richmond, 1809–1810

Memorandum entries: "Hon John

Marshall / Chief Justice of the United States"; "Hon John Marshall / for Mr. Heth"; "Hon John Marshall / for Thomas Taylor"; "Hon John M for / Col Nicholas"; "Hon John Marshall for / Mr. Murdock of Norfolk"; "Hon John Marshall for / John G. Gamble"; "Mr. A W Smith (Fauq \*\*) / Hon John Marshall"

Bust length, head to left

HOA 27½", WOA 22¾" (Yale University Art Gallery)

Owners: Yale University Art Gallery;

Johns Hopkins University; the Bar of the City of New York.

Born on 24 September 1755, John Marshall spent the first twenty years of his life in Yorktown, Fauquier County. As a young man he served as a captain in the army led by General George Washington and was a veteran of the battles of Brandywine, Monmouth, Germantown, and Valley Forge. His legal training consisted of a few months of study under the tutelage of George Wythe at the College of William and Mary; nevertheless, by 1780 he was admitted to the bar and two years later was elected to the Virginia legislature. At that time, Marshall moved to Richmond. In 1783 he married Mary Willis Amber. During the ensuing decade he served as the city Recorder and in 1788 served as Virginia's delegate to the Constitutional Convention of 1788. A Federalist, he served in the United States House of Representatives in 1799–1800 and then went on to serve as Secretary of State from 1800 to 1801. In 1801 President John Adams appointed him Chief Justice of the United States Supreme Court, a position he maintained until his death in 1835. During his tenure, Marshall heard 1,215 cases and is-

sued several landmark decisions. He instituted the "doctrine of judicial review" and founded the national system of constitutional law. In his later years, he served as a member of the Virginia Constitutional Convention of 1829 and was the author of a five-volume biography of George Washington. A vigorous and healthy man throughout his life, Marshall was the father of ten children, six of whom lived to adulthood.

Thompson produced seven versions of the Marshall portrait, one original taken from life and six copies. The original likeness cannot be identified conclusively. Of the three examples known, one (now owned by Yale University) was attributed until the late 1950s to Charles Willson Peale. The copy owned by the Bar of the City of New York was for some time attributed to Thomas Sully. The copy owned by Johns Hopkins University had belonged to one of Thompson's grandchildren.

A fourth version of Marshall's portrait was sold at auction in New York in 1938 but its location is unknown.

Ref: Andrew Oliver, *The Portraits of John Marshall* (Charlottesville: University Press of Virginia, 1977), 27–34; Frederick Voss, *Portraits of the American Law* (Washington: National Portrait Gallery, 1989), 44–47; Miles, Saint-Mémin, 350; *DAB: National Cyclopedica*.

180. MARSHALL, Margaret Wardrop

Lewis (1792–1829)

Richmond, 1809–1810

Memorandum entry: "Mrs T Marshall"

Location unknown.

Margaret was the daughter of Fielding Lewis (cat. 163) and Agnes Harwood of Weyanoke in Charles City County. She married Thomas Marshall (1784–1835), the eldest son of Chief Justice John Marshall, in 1809. Thomas was a graduate of the

College of New Jersey (now Princeton University) where he studied law. He inherited the Marshall estate, Oak Hill, and served in the Virginia Convention of 1829. Thomas and Margaret left seven children: John (1811–1854), Agnes Harwood, Mary, Fielding Lewis (1819–1902), Ann Lewis (1823–1880), Margaret Lewis (1823–1907), and Col. Thomas Marshall, C.S.A.

Ref: Catterall, "Richmond"; Norfleet, *Saint-Mémin*, 189.

181–182. MAUPIN, George Washington

(1781–1825)

Norfolk, 1811–1812

Memorandum entries: "Dr. G.W. Maupin

Portsmouth/Virg"; "G W Maupin"

Bust length, head to right

HOA 29<sup>1</sup>/<sub>4</sub>", WOA 24<sup>1</sup>/<sub>4</sub>"

Private collection (1993)

George W. Maupin was born in Portsmouth. In 1781. After studying medicine at the College of William and Mary, he practiced surgery at Fort Monroe. His second marriage was to Ann Moffitt of Portsmouth; the couple left three children, Ann Eliza, William Gabriel, and George Washington Opie.

Ref: "Marriage Returns for the Borough of Norfolk," *VMHB* 34:265; "Death notices in the *Norfolk Gazette and Public Ledger*," *VMHB* 63:342; CAP files; MESDA research files.

183. MAXWELL, William (1794–1857)

(fig. 15)

Norfolk, 1811–1812

Memorandum entry: "Wm Maxwell"

Waist length, head to left

HOA 30", WOA 25".

Owner: Virginia Historical Society, Richmond.

Born in Norfolk to James and Helen (Calvert) Maxwell (cat. 250), William graduated from Yale in 1802 and later studied law in Richmond. He served in the

Virginia House of Delegates from 1830 to 1838 and was the president of Hampden-Sydney College from 1838 to 1844. He thereafter moved to Richmond and devoted himself to the practice of law. An avid writer, Maxwell produced poetry as well as church and secular histories. His most ambitious work was *A Memoir of Rev. John H. Rice* (1835). After his move to Richmond he became one of the founders of the Virginia Historical Society and editor of its journal, the *Virginia Historical Register*.

Ref: Hall, *Portraits*, 168; *Richmond Portraits*, 123; *DAB*.

184. MAYO, Abigail DeHart (1761–1843)

Richmond, 1809–1810

Memorandum entry: "Mrs John Mayo"

Waist length, head to right

HOA 27<sup>1</sup>/<sub>2</sub>", WOA 22<sup>1</sup>/<sub>2</sub>".

Private collection (1949).

Abigail was the wife of Col. John Mayo (cat. 186) and daughter of John DeHart. The Mayo's children included Maria (cat. 187), Edward Carrington, and Julia. Mrs. Mayo resided at Bellville until 1842.

In 1828 Abigail DeHart Mayo traveled to Europe accompanied by her daughters Maria and Julia and her son-in-law Robert Cabell. They made numerous and notable acquaintances while abroad, and Abigail kept a detailed account in her diary. The diary was later edited by a descendant, Mary Mayo Crenshaw, and published in 1929 under the title *An American Lady in Paris, 1828–1829*.

Ref: *Richmond Portraits*, 124–25; Miles, *Saint-Mémin*, 352; Norfleet, *Saint-Mémin*, 190–91; "Book Reviews: *An American Lady in Paris, 1828–1829*," "Diary of Mrs. John Mayo," *VMHB* 36:103.

185. MAYO, Mrs. Edward Carrington

Richmond, 1809–1810

Memorandum entry: "Mrs. E. C. Mayo"

Location unknown.

This may be the first wife of Edward Carrington Mayo (1791–1852), the son of John and Abigail (DeHart) Mayo. After her death Edward married Adeline Marx (1808–1879), daughter of Joseph and Richea (Myers) Marx, of Richmond.

Ref: *Richmond Portraits*, 124–25; Norfleet, *Saint-Memin*, 189–90.

186. MAYO, John II (1760–1818)  
Richmond, 1809–1810  
Memorandum entry: “Col John Mayo”  
Bust length, head to left  
HOA 27½”, WOA 22½”  
Private collection (1949).

Son of John and Mary (Tabb) Mayo, John (II) was educated at William and Mary College. He married Abigail de Hart (cat. 184), and they raised three children. He served several terms in the Virginia legislature between 1785 and 1796. During the War of 1812 he was lieutenant-colonel of the 33rd Virginia Regiment. He owned the family estate, The Hermitage, and later purchased Bellville. Both estates were located near Richmond.

Ref: *Richmond Portraits*, 124–25; Miles, *Saint-Memin*, 352; Norfleet, *Saint-Memin*, 190.

187. MAYO, Maria DeHart (1789–1862)  
Richmond, 1809–1810  
Memorandum entry: “Miss M D Mayo”  
Location unknown.

Born at her parent’s estate in Henrico County, Maria was the elder daughter of Abigail and John Mayo. She was known for her beauty and musical accomplishments. In 1817 she married Gen. Winfield Scott.

Ref: *Richmond Portraits*, 125; Norfleet, *Saint-Memin*, 190–91; 12V221.

188. MAYO, Robert (1784–1864)  
Richmond, 1809–1810  
Memorandum entry: “Robert Mayo”  
Location unknown.

The son of Joseph and Mary (Tabb) Mayo, Robert earned his medical degree from the University of Pennsylvania in 1808.

Ref: Catterall, “Richmond.”

189. MAYO, William (1757–1837)  
Richmond, 1809–1810  
Memorandum entry: “Wm Mayo”  
Location unknown.

According to the Mayo genealogy, William served in the Revolution and lived at Powhatan Sear near Richmond, where he owned a sawmill.

Ref: Catterall, “Richmond”; “Notes and Queries: The Railey Family,” *VMHB*: 7:315; [Richmond] *Virginia Argus*, 7 June 1799.

190. MOORE, William S.  
Alexandria, 1807–1808  
Memorandum entry: “William S. Moore”  
Location unknown.

Beginning in 1807, William Moore operated a sugar refinery on the southeast corner of Alfred and North Cameron streets in Alexandria. In 1813 he purchased several properties, including a block of warehouses on lower King Street. Two years later, he and Thomas Irwin purchased Gadsby’s Tavern. Moore also served as one of the many directors of the Bank of Potomac.

Ref: Miller, *Artisans & Merchants*, 21, 154, 343; Cox, *Alexandria*, 3, 73.

191–192. MOORE, Mrs. William S.  
Alexandria, 1807–1808  
Memorandum book entries: “Mrs Wm Moore”; “Mrs Wm S More” (crossed out)  
Location unknown.

193. MORAN, J.  
Norfolk, 1811–1812  
Memorandum entry: “J Moran”  
Location unknown.

194. MORAN, Thomas  
Norfolk, 1811–1812  
Memorandum entry: "Thomas Moran"  
Location unknown.

195. MOSELEY, Mrs.  
Norfolk, 1811–1812  
Memorandum entry: "Mrs Moseley"  
Waist length, head to right  
HOA 30", WOA 25"  
Private collection.

The portrait probably represents the wife of Samuel B. Moseley (cat. 199), mayor of Norfolk in 1796–97.

Ref: MESDA research files.

196–197. MOSELEY, Burwell Bassett  
(1788–1868)  
Norfolk, 1811–1812  
Memorandum book entries: "Burw ll B Moseley"; "Burwell B Moseley"  
Waist length, head to left  
HOA 29<sup>5</sup>/<sub>8</sub>", WOA 24<sup>5</sup>/<sub>8</sub>"  
Private collection.

Burwell was the son of Edward Hack Moseley Jr. (cat 201) and his wife Frances. He married Elizabeth Anne Boush in October 1813. He was a member of the Virginia House of Delegates from Princess Anne County from 1820 to 1823 and was alleged to have one of the largest art collections in Virginia.

Ref: MESDA research files; "Virginia Council Journals," *VMHB*, 32:58, and 35:53; "Marriage Returns for the Borough of Norfolk," *VMHB*, 34:265; "Death Notices in the *Norfolk Gazette and Public Ledger*," *VMHB* 63:342.

198. MOSELEY, Edward Hack, Jr.  
(1743–1814)  
Norfolk, 1811–1812  
Memorandum entry: "E H Moseley for Son BBM"  
Location unknown.

Edward, Jr., was the son of Edward

Hack Moseley and Mary (Bassett) of Princess Anne County. He attended William and Mary College from 1759 to 1761 and upon the death of his father inherited the family plantation, Rolleston, which had more than 11,040 acres. He also succeeded his father in the House of Burgesses, where he served from 1769 to 1774. He later became a justice in Princess Anne County. He died at Newtown.

Ref: Virginia Council Journals," *VMHB* 35:52–53, 5:148; "Death Notices in the *Norfolk Gazette and Public Ledger*, 1804–1816," *VMHB* 63, 342.

199. MOSELEY, Samuel  
Norfolk, 1811–1812  
Memorandum entry: "Samuel Moseley"  
Waist length, head to right  
HOA 30", WOA 25"  
Location unknown.

Son of Edward Hack Moseley and Mary Bassett, Samuel was the mayor of Norfolk in 1796–97.

Ref: MESDA research files; *VMHB*: 5:333, 6:75, 35:53.

200. MURRAY, Mr.  
Richmond, 1809–1810  
Memorandum entry: "Mr Murray"  
Location unknown.

201. MUTTER, John (c. 1785–1820)  
Richmond, 1809–1810  
Memorandum entry: "Mr Mutter"  
Bust length, head to left  
HOA 26<sup>3</sup>/<sub>4</sub>", WOA 21<sup>5</sup>/<sub>8</sub>"  
Private collection (1979).

In 1819, John Mutter was the owner of the firm John Mutter & Co. The business was located on Cary Street in Richmond. He and his wife Lucinda (cat. 202) resided "near Bellville," west of Richmond.

Thompson's portraits of Mr. & Mrs Mutter were copied by an unidentified



artist. These copies are currently owned by the Virginia Historical Society, Richmond.

Ref: *Richmond Portraits*, 141; Hall, *Portraits*, 179; MESDA research files; owner records.

202. MUTTER. Lucinda Armistead Gilles (1792–1814)

Richmond, 1809–1810

Memorandum entry: "Mrs Mutter"

Bust length, head to right

HOA 26<sup>3</sup>/<sub>8</sub>", WOA 21<sup>3</sup>/<sub>8</sub>"

Private collection.

Lucinda Armistead Gilles Mutter and her husband John lived near Bellville in Henrico County. Their son Thomas Dent was born in 1811.

Ref: *Richmond Portraits*, 141; Hall, *Portraits*, 179; MESDA research files; owner records.

203. MYERS. Eliza Judah

Norfolk, 1811–1812

Memorandum entry: "Mrs Myers"

Location unknown.

Daughter of Samuel Judah of Montreal, Canada, Eliza was the wife of Moses Myers (cat. 204). The couple had two sons, John and Samuel.

Ref: Chrysler Museum, *Tricentennial Celebration*, 95; Lawrence Park, *Gilbert Stuart* (New York: William Edward Rudge, 1926), vol. 2, 545.

204. MYERS, Moses (c. 1752–1835)

Norfolk, 1811–1812

Memorandum entry: "Moses Myers"

Location unknown.

Son of Hyman Myers of New York, Moses moved to Norfolk in 1786. Myers was a prominent merchant and took advantage of Norfolk's burgeoning import-export trade. His firms were known variously as "Samuel and Moses Myers" and "Moses Myers and Sons." By

1792 Moses had been appointed superintendent of the Norfolk branch of the Bank of Richmond. By 1797 he was the Consul to the French government and circa 1820 was Consul to the Netherlands. In 1827 he was appointed as Superintendent of Lights for Norfolk harbor and was chairman of the Common Council. Moses Myers was married to Eliza Judah (cat. 203) of Montreal, and the couple had two sons.

The Myers house, built in 1789, is currently operated by the Chrysler Museum in Norfolk.

Ref: Chrysler Museum, *Tricentennial Celebration*, 95; CAP files.

205–210. NELSON, William (1754–1813)

Richmond, 1809–1810

Memorandum book entries: "Wm

Nelson"; "1 original w three copies to / be drawn of Wm Nelson's likeness";

"Hon Wm Nelson / a Coppy for —"

Location unknown.

William Nelson was the son of William (1711–1772) and Betty (Burwell) Nelson of Yorktown. He served as a major in the Revolution and later became a judge of the District Court of Virginia. Judge Nelson also served as Chancellor of Virginia and succeeded St. George Tucker as professor of law at the College of William and Mary.

His first wife was Miss Taliaferro of James City County; his second wife was Abby Byrd, the daughter of Col. William and Mary (Willing) Byrd. The couple had five daughters: Mary, Abby Byrd, Evelyn Byrd, Lucy, and Rosalie Nelson.

Ref: Catterall, "Richmond"; *Richmond Enquirer*, 16, 23 March 1813; Miles, *Saint-Mémin*, 361; Norfleet, *Saint-Mémin*, 194–95; Richard C. M. Page, *Genealogy of the Page Family in Virginia* (Harrisonburg, Va., 1972), 162; "The Will of Mrs Mary Willing Byrd of Westover 1813, with a List of the Westover Portraits," *VMHB*, 6:357;

"The Will of Col. William Byrd, 3rd," *VMHB*, 9:81, "Virginia Council Journals," 33:191.

211. NELSON, Mrs. William  
Richmond, 1809–1810

Memorandum entry: "Mrs Nelson's"  
Location unknown.

This is undoubtedly a portrait of Abby Byrd Nelson.

Ref: "The will of Mrs Mary Willing Byrd of Westover 1813, With a List of the Westover Portraits," *VMHB* 6:357.

212. NEWTON, Courtney Tucker Norton  
Norfolk, 1811–1812

Memorandum entry: "Geo Newton & Lady / & Lady Norfolk"

Waist length, head to left

HOA 27 $\frac{1}{4}$ ", WOA 22 $\frac{1}{2}$ "

Private collection (1975).

Daughter of Daniel and Caroline (Tucker) Norton of Winchester, Courtney married George Newton (cat. 213) on 26 October 1809. Their marriage produced five children: Martha Tucker (b. 1812), Thomas (b. 1816), George (b. 1825), Courtney, and Sarah Eliza (b. 1832).

Ref: MESDA research files; "Genealogy: Newton of Norfolk," *VMHB*, 30:88, 307, 308; Marriage Returns of the Borough of Norfolk," *VMHB* 34:263.

213. NEWTON, George (1786–1835)  
Norfolk, 1811–1812

Memorandum entry: "Geo Newton & Lady / & Lady Norfolk"

Bust length, head to right

HOA 27 $\frac{1}{4}$ ", WOA 22 $\frac{1}{2}$ "

Private collection (1975).

The son of Thomas Newton, Jr., and Martha Tucker, George was an attorney in Norfolk. He married Courtney Tucker Norton (cat. 213) in 1809.

Ref: MESDA research files; *Norfolk*

*Gazette*, 27 October 1809; "Genealogy: Newton of Norfolk," *VMHB*, 30:88, 307, 308; Marriage Returns of the Borough of Norfolk," *VMHB* 34:263.

214. NICHOLAS, Mrs.

Richmond, 1809–1810

Memorandum entry: "Mrs Nicholas"

Location unknown.

215. NICHOLAS, John (d. 1833)

Richmond, 1809–1810

Memorandum entry: "Col John Nicholas"  
Location unknown.

The son of George Nicholas, John succeeded his father as the Dinwiddie County Clerk. According to the Order Book of Dinwiddie, he served sixty-two years in this capacity, from 1771 until his death in 1833. John's first wife was Dolly Pleasants Briggs; after her death, he married Louisa Carter of Williamsburg.

Ref: *Richmond Enquirer*, 26 February 1819; *VMHB*, 28:284, 33:202; *WMIQ* (1st ser.), 26:252, 258.

216. NICHOLSON, Mr.

Alexandria, 1807–1808

Memorandum entry: "Mr Nicholson"

Location unknown.

This entry probably refers to Alexandria merchant Henry Nicholson. As of 1805, he owned a bakehouse near his residence on Cameron Street. In 1809 he was among the many founders of Saint Paul's Episcopal Church.

Ref: Cox, *Alexandria*, 5; Kaye, *Saint Paul's* II.

217. NIMMO, James (d. 1823)

Norfolk, 1811–1812

Memorandum entry: "James Nimmo, Esq"

Location unknown.

The son of William Nimmo, James became a prominent attorney and a member of the Norfolk city council. He married Elizabeth Thoroughgood in 1775 and they had four children: John, William, James, and Margaret Keeling. After her death James married Lorana Williams on 25 June 1783.

Ref: Catterall, "Norfolk"; "Historical Notes and Queries," *WMQ* (1st ser.), 8: 274–75.

218. NIVISON, John (1760–1820) (*fig. 17*)  
Norfolk, 1811–1812  
Memorandum entry: "Mr John Nivison"  
Bust length, head to right  
HOA 27", WOA 22<sup>3</sup>/<sub>8</sub>"  
Owner: Chrysler Museum, Norfolk, Virginia.

Born on 20 April 1760, John was the son of the Reverend John Nivison (d. 1769) and his wife Ann Tazewell (1738–1803). Ordained in the Church of England, the elder Nivison received a King's Bounty of £20 as an emigrant clergyman, and in 1752 went to Virginia where he became the rector of Meherrin Parish in Brunswick County. John, Jr., became a prominent planter and attorney and was a member of the Revolutionary committee. He served as City Councilman in Norfolk from 1793 to 1805, was president of the Council in 1794–1795, and from 1805 to 1820 was the Council's Recorder. He was also a one-term mayor of Norfolk. He is perhaps best known as one of the original members of the Phi Beta Kappa honor fraternity. On 6 December 1781, Nivison married Sarah Stratton (cat. 220). Their children were Ann Stratton (cat. 291), William Tazewell (cat. 222), Sarah Stratton (cat. 221) and Louisa Gertrude (cat. 219).

This likeness was previously attributed to Charles Willson Peale. Two copies of Nivison's portrait exist, both painted by

an unidentified artist and both currently in private collections.

Ref: Pleasants files; "Notes and Queries: Humberton Skipwith to Fulwar Skipwith," *VMHB*, 31:203 and 35:197; CAP files; MESDA research files.

219. NIVISON, Louisa Gertrude  
(1795–1824)  
Norfolk, 1811–1812  
Memorandum entry: "Miss Louisa Nivison"  
Waist length/head to right  
HOA 28", WOA 23<sup>3</sup>/<sub>4</sub>"  
Private collection (1975).

The youngest daughter of John and Sarah Stratton Nivison Louisa was born 20 December 1795. On 9 April 1823 she married Col. Isaac A. Coles (1780–1841), son of John and his wife Rebecca Elizabeth (Tucker) Coles of Ennisworthy in Albermarle County. Coles served as Secretary to President Thomas Jefferson from 1805 to 1809 and later was a member of the Virginia House of Delegates. He also served as a colonel in the United States Army during the War of 1812. Isaac and Louisa resided at Ennisworthy during their brief marriage.

Ref: Pleasants' files; owner records; MESDA research files.

220. NIVISON, Sarah Stratton  
(1760–1830)  
Norfolk, 1811–1812  
Memorandum entry: "Mrs Nivison"  
Waist length, head to left  
(measurements unavailable)  
Private collection (1975).

Sarah was born on 30 August 1760, in Northampton County, the daughter of John Stratton (1726–1795) and his wife Gertrude Tazewell. On 6 December 1781 she married her first cousin, John Nivison, a Norfolk attorney. They had four children: Ann Stratton, William Tazewell,

Sarah Stratton, and Louisa Gertrude (cats. 223, 293, 227, 226, and 224)

Ref: Pleasants' files; MESDA research files; "Notes and Queries: Humberton Skipwith to Fulwar Skipwith," *VMHB*, 31:203 and 35:197.

221. NIVISON, Sarah Stratton (1793-1822)  
Norfolk, 1811-1812  
Memorandum entry: "Miss Sarah Nivison"

Private collection (1924).

Born 20 August 1793, Sarah was the daughter of John and Sarah (Stratton) Nivison (cats. 223, 225). On 12 November 1818 she married Humberton Skipwith, son of Sir Peyton Skipwith, baronet of Prestwold. The couple resided at Prestwold in Mecklenburg County. Sarah died on 27 September 1822, one day after the birth of her daughter, Sarah.

Ref: Pleasants' files; "Notes and Queries: Humberton Skipwith to Fulwar Skipwith," *VMHB*, 31:203 and 35:197; "Mrs. Elizabeth B. Kennon to Ellen Mordecai," *VMHB* 31:203.

222. NIVISON, William Tazewell  
(1789-1821)

Norfolk, 1811-1812

Memorandum entry: "Wm T. Nivison"  
Bust length, head to left

HOA 25", WOA 30"

Private collection (1924).

Born 10 November 1789, William was the son of John and Sarah Nivison (cats. 223, 225). He was a graduate of the College of William and Mary, where he studied law. Nivison attained the rank of major in the 54th Virginia Regiment and later became a prominent Norfolk lawyer. He never married.

Ref: Pleasants' files.

223. ODDIE, John W.; Norfolk, 1811-1812  
Memorandum entry: "Jno. W. Oddie"  
Location unknown.

224. OLIVER, Benjamin (c. 1738-1818)  
Richmond, 1809-1810  
Memorandum entry: "Benj Oliver Jr."  
Location unknown.

Benjamin Oliver was a state senator representing Hanover County. He died at the age of eighty.

Ref: [Richmond] *Virginia Patriot*, 25 December 1818.

225. PAGE, Elizabeth Burwell  
Richmond, 1809-1810  
Memorandum entry: "Mrs E Page"  
Location unknown.

Elizabeth was the wife of John Page of Caroline County and the mother of Octavius Augustus Page (cat. 226) of Norfolk. She died in the Richmond Theater fire on 26 December 1811.

Ref: Catterall, "Richmond."

226. PAGE, Octavius Augustus  
(c. 1765-1813)  
Norfolk, 1811-1812  
Memorandum entry: "O.A. Page"  
Location unknown.

Octavius was the son of John and Elizabeth (Burwell) Page (cat. 225) of Caroline County. He was an officer in the United States Navy and served on the *Chesapeake*. He died in Boston while serving in the War of 1812.

Ref: Catterall, "Norfolk"; "Death Notices in the *Norfolk Gazette and Public Ledger* 1804-1816," *VMHB* 63:343.

227. PAGE, Rebecca Nicholson  
Richmond, 1809-1810  
Memorandum entry: "Mrs Rebecca Page"  
Location unknown.

Rebecca Nicholson married Carter Braxton Page in Richmond on 19 November 1802.

Ref: "Marriage Bonds from the Records of the Hustings Court, Richmond, Virginia," *VMHB*, 34:169.

228. PANNELL, Hugh  
Norfolk, 1811–1812  
Memorandum entry: “Hugh Pannell”  
Location unknown.

Hugh Pannell (or Pannill) married  
Courtney Pinnock on 23 July 1812.

Ref: “Marriage Returns of the Borough  
of Norfolk,” *VMHB* 34:264.

229–230. PATTON, Ann Clifton Reeder  
Alexandria, 1807–1808, 1809  
Memorandum book entries: “Mrs Robt  
Patton” (crossed out); “Mrs Rob Patten”  
Location unknown.

Ann Clifton Reeder the wife of Robert  
Patton (cat. 231). The couple resided on  
North Royal Street in Alexandria.

Ref: Cox, *Alexandria*, 150.

231. PATTON, Robert  
Alexandria, 1807–1808  
Memorandum entry: “Mr Rob Patten”  
Location unknown.

In 1794 the firm of Ford & Patton &  
Co. sold “a neat assortment of fall goods.”  
The partnership was dissolved in 1796. By  
1801 Robert Patton had purchased a house  
on North Royal Street; in 1805 he married  
Ann Clifton Reeder (cats. 229, 230). He  
owned several properties in the city and by  
1816 was renting them to a series of distin-  
guished tenants.

Ref: Miller, *Artisans & Merchants*,  
144–45; Cox, *Alexandria*, 150.

232. PAYNE, John Howard (1791–1852)  
Richmond, 1809–1810  
Memorandum entry: “Master Payne /  
John Howard Payne / Author of ‘Home  
sweet home’”  
Location unknown.

Born on 9 June 1791, John Howard  
Payne was the sixth child of William and  
Sarah Isaacs Payne. He attended Union  
College in Schenectady, New York, from  
1806 to 1809 and made his acting debut on

the New York stage in 1809. For two years  
he was a theatrical sensation in both New  
York and Boston; he was the first Ameri-  
can actor to perform *Hamlet*. He made a  
brief tour of eastern cities and appeared in  
Richmond in January 1810. A few years  
later he moved to England, where he  
worked as an actor, playwright, and pub-  
lisher. However, he was constantly in debt  
as he frequently engaged in unsuccessful  
money-making schemes. He returned to  
America in 1832 and served as the U.S.  
Consul to Tunis from 1842 to 1845 and  
1851–1852.

Ref: *National Encyclopedia; DAB*.

233. PEMBERTON, John T.  
Norfolk, 1811–1812  
Memorandum entry: “John T.  
Pemberton”  
Location unknown.

234–235. PENDLETON, Edmund  
(1721–1803)  
Richmond, 1809–1810  
Memorandum entries: “Edmd Pend Fred-  
ericksburg”; Judge Pendleton/from a  
miniature.”  
Location unknown.

Edmund Pendleton was born in Caro-  
line County on 9 September 1721, the son  
of Henry and Mary (Taylor) Pendelton.  
He was apprenticed at the age of fourteen  
to the Caroline County court and was ad-  
mitted to the bar in 1741. Ten years later  
he became the justice of the peace for Car-  
oline County. In 1752 he became a mem-  
ber of the House of Burgesses and served  
in that capacity for twenty-two years. In  
the years preceding the Revolution,  
Pendleton served on the Committee of  
Safety and the Committee of Correspon-  
dence (1773). He was a delegate to the first  
Continental Congress and presided over  
the Virginia Revolutionary Conventions.  
By 1777, he served as Speaker in the Vir-

ginia House of Delegates and two years later was elected to the High Court of the Chancery. In 1778 he served as president of the Virginia Constitutional Convention; in the following year, he became the first president of the Virginia Court of Appeals, a position he held until his death in 1803. Edmund Pendleton married Sarah Pollard in 1743, and the couple resided at Edmondsbury in Caroline County.

Thompson's portrait would be a copy of the original miniature by William Mercer, who produced the only known life portrait of Pendleton. The miniature is owned by the Virginia Historical Society, Richmond.

Ref: Hall, *Portraits*, 192-93; *DAB: National Cyclopaedia*.

236. PICKETT, George (1752-1821)  
Richmond, 1809-1810  
Memorandum entry: "Geo Pickett Sur"  
Location unknown.

The son of William and Elizabeth Pickett of Fauquier County, George became one of Richmond's most prominent and successful merchants. Through the years he was a partner in Pickett & Pollard, Pickett & Hopkins, and Pickett and Johnston, all of which dealt largely in public securities and land sales. On 13 October 1789 he married the widow Margaret Flint of Baltimore (cat. 237). The couple had many children, including Caroline Pickett Currie (cat. 71); two grandsons became Confederate generals—Henry Heth and George Pickett.

Ref: *Richmond Portraits*, 152-54;  
"Virginia State Troops in the Revolution," *VMHB* 26:183.

237. PICKETT, Margaret Sanderson Flint  
(d. 1811)  
Richmond, 1809-1810  
Memorandum entry: "Margaret Pickett"  
Location unknown.

Margaret Sanderson married George Pickett (cat. 236) in October 1789. She perished in the Richmond Theater fire in December 1811.

Ref: *Richmond Portraits*, 153; *Richmond Enquirer*, 13 October 1789.

238. PLEASANTS, Deborah Lownes  
(1773-1837)  
Richmond, 1809-1810  
Memorandum entry: "Mrs Pleasants"  
Location unknown.

The daughter of James Lownes, Deborah married Samuel Pleasants (cat. 239) on 18 July 1795.

Ref: *Richmond Whig*, 26 May 1837.

239. PLEASANTS, Samuel (d. 1814)  
Richmond, 1809-1810  
Memorandum entry: "Samuel Pleasants"  
Location unknown.

Samuel was a public printer and bookseller from 1804 to 1814. He published both the *Virginia Gazette* and the *Virginia Argus*. The *Argus* was Republican in its politics and is best known for publishing William Wirt's "Letters of a British Spy." Pleasants was also a member of the Virginia Common Council in 1806. He and his wife Deborah (cat. 238) were members of the Society of Friends.

Ref: Catterall, "Richmond"; "Death Notices in the Norfolk Gazette and Public Ledger, 1804-1816," *VMHB* 63:343; Richard Beale Davis, *Intellectual Life in Jefferson's Virginia, 1790-1810* (Chapel Hill: University of North Carolina Press, 1964), 74, 77, 280.

240. PLUME, Mrs.  
Norfolk, 1811-1812  
Memorandum entry: "Mrs Plume"  
Location unknown.

Probably Mrs. William Moran Plume. Her husband, a tanner and cordage manufacturer, was born William Moran Plume

in Ireland in 1743. He came to Norfolk in 1784 and was a member of the Common Council the following year. He died in 1807. The Plumes had at least one daughter, Ann (1780-1833) who married Walter Herron in 1798.

Ref: Carterall, "Norfolk"; "The Norfolk Academy," *WMQ* (1st ser.), 3:3-4; "Death Notices in the Norfolk Gazette and Public Ledger, 1804-1816," *VMHB* 63:343.

241. POINDEXTER, Mrs.

Alexandria, 1809

Memorandum entry: "Mrs Poindexter"

Location unknown.

242. POTTS, Thomas

Richmond, 1809-1810

Memorandum entry: "Tho Potts"

Location unknown.

According to the *Richmond Directory* of 1819, Thomas Potts was a merchant with a business located on the north side of D Street.

Ref: *Richmond Directory*, 1819.

243. POWELL, Mr.

Alexandria, 1809

Memorandum entry: "Mr Powell"

Location unknown.

244. POWELL, Mrs.

Alexandria, 1809

Memorandum entry: "Mrs Powell"

Location unknown.

245. PRESTON, James Patton (1774-1843)

Richmond, 1809-1810

Memorandum entry: "J Preston"

Private collection (1952).

Educated at the College of William and Mary, James Preston was a member of the State Senate from 1800 to 1804 and of the House of Delegates from 1810 to 1812 and 1816-1817. He was elected governor in 1816 and served three one-year terms through

1819. He also served in the War of 1812. In his later years he was appointed postmaster of Richmond, which office he held from 1824 to 1837. Preston married Ann Taylor of Norfolk, and the couple resided at Smithfield in Montgomery County.

Ref: *Richmond Portraits*, 162; "Exhibition of Historical Portraits, 1855-1830," *VMHB*, 36:224, 37:214.

246-247. PRICE, William (1756-1830)

Richmond, 1809-1810

Memorandum book entries: "Maj.

William Price for Mrs Price"; "Maj

William Price"

Private collection (1949).

William Price was the son of John and Mary (White) Price of Hanover County. He married the former Sarah Lewis of Goochland County. Price served in the 1st Virginia Regiment during the Revolution; at war's end he was promoted to lieutenant and was awarded a bounty of land. By 1794 he was given the command of a battalion and attained the rank of major. From 1803 to 1830 he was the superintendent of Richmond's tobacco warehouses.

Ref: *Richmond Portraits*, 164-65.

248. PRYOR, Brazure Williams

Richmond, 1809-1810

Memorandum entry: "B W Pryor"

Washington"

Location unknown.

Brazure Pryor represented Elizabeth City County in the Virginia House of Delegates from 1810 to 1812 and from 1824 to 1826 and was a state senator from 1812 to 1817. In addition to his legislative career, in 1813 he commanded a company of artillery in the defense of Hampton.

Ref: Carterall, "Richmond"; "Historical and Genealogical Notes," *WMQ* (1st ser.), 16:141; "Genealogy of the Cooke Family of Virginia," *VMHB*, 4:86; "Action at Hampton," *VMHB*, 31:351.

249. RANDOLPH, Elizabeth Nicholas  
(d. 1810)

Richmond, 1809–1810

Memorandum entry: "Mourning piece  
for / Edmund Randolph Esq"

Location unknown.

When Elizabeth Randolph died in 1810, her husband Edmund commissioned Thompson to paint this portrait. It is unknown whether the artist made a hasty sketch of the deceased, worked from a verbal description, or copied an earlier likeness.

Daughter of Robert Carter Nicholas, Elizabeth married Edmund Jennings Randolph in 1776. Her husband was a member of the Virginia Constitutional Convention in 1776 and the Continental Congress from 1779 to 1782, governor of Virginia 1786 to 1788, delegate to the Federal Convention of 1787, was attorney-general of the United States from 1789 to 1794, and secretary of state in 1795. Elizabeth was a devoted wife and mother. Among the couple's four children were Peyton (d. 1828) and Lucy, who married Peter Vivian Daniel (cat. 81).

Ref: *DAB* (Edmund Randolph).

250. READ, Helen Calvert (1750–1833)

Norfolk, 1811–1812

Memorandum entry: "Mrs Helen Read"

Location unknown.

Helen was the daughter of Maximillian Calvert and Mary Savage of Norfolk. She married a naval officer Capt. James Maxwell in 1767; they had a son, William Maxwell (cat. 183). Her husband died in 1795 at the age of 62; the following year 46-year-old Helen married Dr. John K. Read, who went on to become mayor of Norfolk in 1799–1800.

Ref: Catterall, "Norfolk."

251. RIDDLE, Joseph (1763–1844)  
Alexandria, 1809

Memorandum entry: "Joseph Riddle"

Bust length, head to right

HOA 26<sup>3</sup>/<sub>4</sub>", WOA 22"

Private collection (1993).

Born in York County, Pennsylvania, Joseph Riddle was one of Alexandria's most prominent merchants. He was a member of the Sun Fire Company in 1790 and the Relief Fire Company seven years later. With his partner James Dall of Baltimore, he purchased land on Swift Alley and in 1795 built a brick warehouse there. A patron of the arts, Riddle was one of several subscribers who agreed to contribute \$200 apiece to build a theater on Cameron Street. He and his wife, Sally Kersley (cat. 252) resided on South Fairfax Street in Alexandria.

Ref: Alexandria Assoc'n., *Our Town*, 46–47; Miller, *Artisans & Merchants*, 94; Cox, *Alexandria*, 76, 167; MESDA research files; CAP files.

252. RIDDLE, Sarah Kersley (1789–1810)  
Alexandria, 1809

Memorandum entry: "Mrs Riddle"

Bust length, head to left

HOA 26<sup>3</sup>/<sub>4</sub>", WOA 22"

Private collection (1993).

Sally Kersley was born in Shepherdstown (in present-day West Virginia) and was the wife of Joseph Riddle. At least one daughter, Nancy, was born to the couple.

Ref: Alexandria Assoc'n., *Our Town*, 46–47; MESDA research files; CAP files.

253. ROANE, Spencer (1762–1822)  
Richmond, 1809–1810

Memorandum entry: "Mr. Judge Roane"

Location unknown.

Born in Essex County in 1762, Spencer Roane attended the College of William and Mary, where he studied law under



George Wythe. He was admitted to the bar in 1782, elected a member of the Virginia House of Delegates for 1783–84, was a member of the Virginia Council of State in 1784, served as a state senator in 1788–1789, was made a judge of the Virginia General Court in 1789, and was elected to the Supreme Court of Appeals in 1794. During his twenty-seven years on the bench, Roane was an outspoken Republican, a proponent of state-rights theory, and an avid supporter of Thomas Jefferson. He joined Thomas Ritchie in founding the *Richmond Enquirer* and contributed to the paper a series of articles critical of the power-usurping tendencies of the United States Supreme Court under Chief Justice John Marshall. Spencer Roane married Anne Henry, daughter of Virginia's governor Patrick Henry, on 7 September 1786. The couple had nine children and resided at Spring Garden in Hanover County. After Anne's death in 1799, Spencer married Elizabeth Hoskins.

Ref: *DAB*; *National Cyclopaedia*.

254. ROBERTSON, Mrs.  
Richmond, 1809–1810  
Memorandum entry: "Mrs Robertson"  
Location unknown.

From its position in the Memorandum, this is most likely the wife of David Robertson, but no more about her is known.

255. ROBERTSON, David (d. 1823)  
Richmond, 1809–1810  
Memorandum entry: "David Robertson"  
Location unknown.

David Robertson was an attorney in Petersburg. He died in June 1823.

Ref: *Richmond Enquirer*, 17 June 1823.

256. ROBINSON, Merit M. (d. 1828)  
Norfolk, 1811–1812  
Memorandum entry: "Merit M Robinson"  
Location unknown.

Merit Robinson was married to Nancy Cocke Nicholas, daughter of John Hartwell Cocke. Their son, Merit M. Robinson, Jr., resided in New Orleans.

Ref: *Richmond Enquirer*, 23 July 1828;  
"The Cocke Family of Virginia  
(Henrico)," *VMHB*, 5:77.

257. ROCHELLE, R. L.  
Norfolk, 1811–1812  
Memorandum entry: "R L Rochelle/one  
hundred dollars"  
Location unknown.

258. RODGERS, George W.  
Norfolk, 1811–1812  
Memorandum entry: "Lieut Geo W  
Rodgers"  
Location unknown.

259. SAWYER, Wilson  
Norfolk, 1811–1812  
Memorandum entry: "Wilson Sawyer"  
Location unknown.

260. SCOTT, Anderson  
Richmond, 1809–1810  
Memorandum entry: "Anderson  
Scott/Mrs Nelson's"  
Location unknown.

Scott represented King and Queen County in the House of Delegates from 1786 to 1788 and 1803 to 1805. He may have resided at Mrs. Nelson's rooming house during a stay in Richmond.

Ref: Catterall, "Richmond"; "The County Committees of 1774–75 in Virginia," *WMQ* (1st ser.), 5:105.

261. SCOTT, Mary (b. 1768)  
Alexandria, 1809  
Memorandum entry: "Mrs Mary  
Scott"

Private collection (1993).

Mary was the wife of Richard Scott of Alexandria (cat. 262).

Ref: Owner records.

262. SCOTT, Richard Marshall (b. 1769)  
Alexandria, 1809  
Memorandum entry: "Richard M Scott"  
Location unknown.

Richard Scott served as director of the Bank of Alexandria in 1769, 1800, 1801, and 1804. In 1803 he served as one of the directors for the construction of the Little River Turnpike. He was one of several petitioners to establish the Farmers Bank and from 1810 to 1819 served as both director and president. In 1810 he was also as a member of the Columbian Agricultural Society. Scott maintained a country house at Bush Hill and a residence on Queen Street in town.

Ref: Miller, *Artisans & Merchants*, pp. 19–20, 76, 131–32, 279–81; Cox, *Alexandria*, 142.

263. SELDEN, Wilson Cary, Dr. (b. 1761)  
Alexandria, 1809  
Memorandum entry: "Dr Seldon"  
Location unknown.

Born in 1761, Wilson Cary Selden served as a surgeon during the Revolution. He was a member of the Columbian Agricultural Society and in 1810 was on the first board of directors of the Farmers Bank. After 1814 he married Mary Bowles Alexander (cat. 2), the widow of Charles Alexander (cat. 1).

Ref: Alexandria Assoc'n., *Our Town*, 66; Miller, *Artisans & Merchants*, 76, 131–32.

264. SHARPE, Mary Willoughby  
Norfolk, 1811–1812  
Memorandum entry: "Col Sharpe and Lady"  
Location unknown.

Mary was the daughter of William and Margaret (Marnix) Willoughby (cat. 321–22). She married William Sharpe (cat. 265), and the couple had at least one son, William Willoughby Sharpe. Mary's sister

Francis Willoughby Camp also had her portrait done by Thompson (cat. 39).  
Ref: Catterall, "Norfolk."

265. SHARPE, William (d. 1823)  
Norfolk, 1811–1812  
Memorandum entry: "Col Sharpe and Lady"  
Location unknown.

William Sharpe (or Sharp) was the Clerk of Court in Norfolk prior to 1805. In 1813 he served as colonel of the 54th Regiment, Norfolk Borough.

Ref: Catterall, "Norfolk," *Richmond Enquirer*, 16 September 1823.

266. SLACUM, Capt. George (1756–1810)  
Alexandria, 1807  
Memorandum entry: "Capt G— Slacum"  
Location unknown.

Captain George Slacum was a merchant in Alexandria who traded with the West Indies. He was survived by six children, Emilene, Julia Matilda (cat. 268), Jane Harriet, William Augustus, George Washington, and Mary Louisa.

Ref: Miller, *Artisans and Merchants*, 2:126–27; Alexandria City, Virginia, Wills, 1807–10, 23 October 1810, p. 497.

267. SLACUM, Mrs. Harriet  
Alexandria, 1807  
Memorandum entry: "Mrs Slacum"  
Location unknown.

Harriet Slacum was the wife of George Slacum (cat. 266) of Alexandria.

Ref: Alexandria City, Virginia, Wills, 1807–10, 23 October 1810, p. 497.

268. SLACUM, Julia  
Alexandria, 1807  
Memorandum entry: "Miss Julia Slacum"  
Location unknown.

Julia Slacum was the daughter of George and Harriet Slacum (cat. 266, 267).

Ref: Alexandria City, Virginia, Wills,  
1807–10, 23 October 1810, p. 497.

269. SMITH, A. W.  
Richmond, 1809–1810  
Memorandum entry: "Mr A. W. Smith  
Fauq\*\*"  
Location unknown.

270. SMITH, Capt.  
Norfolk, 1811–1812  
Memorandum entry: "Capt Smith"  
Location unknown.

271. SMITH, Eliza S.  
Norfolk, 1811–1812  
Memorandum entry: "Miss Eliza S Smith"  
Location unknown.

272. SMITH, Elizabeth Watson  
Alexandria, 1809  
Memorandum entry: "Mrs Hugh Smith"  
Location unknown.

Elizabeth Watson was born in Armagh  
County, Ireland. She married Hugh  
Smith, an Englishman, in 1800 and the  
couple moved to Alexandria within the  
next two years. Hugh was a successful  
merchant whose goods came primarily  
from Liverpool. He purchased several  
properties, including warehouses, on King  
Street.

Ref: Alexandria Assoc'n., *Our Town*, 43;  
Cox, *Alexandria*, 3, 64–65, 67, 85, 90, 111.

273. SOUTHGATE, John  
Norfolk, 1811–1812  
Memorandum entry: "John Southgate &  
Lady"  
Location unknown.

274. SOUTHGATE, Mrs. John  
Norfolk, 1811–1812  
Memorandum entry: "John Southgate &  
Lady"  
Location unknown.

275. SOUTHGATE, Mrs. W.  
Norfolk, 1811–1812  
Memorandum entry: "Mrs W. Southgate"  
Location unknown.

276. STEVENSON, Andrew (1784–1857)  
Richmond, 1809–1810 (*fig. 10*)  
Memorandum entry: "Andrew Stevenson"  
Bust length, head to left  
HOA 27<sup>1</sup>/<sub>8</sub>", WOA 22"  
Owner: Bayly Art Museum of the Univer-  
sity of Virginia, Charlottesville.

Born in Culpeper County, Andrew  
Stevenson was the son of Reverend James  
and Frances (Littlepage) Stevenson. He  
studied law at William and Mary College  
and served in the House of Delegates from  
1809 to 1816 and from 1818 to 1821. He was  
a member of the U.S. House of Represen-  
tatives from 1821 to 1834, and served as  
Speaker of the House from 1827 to 1834.  
Nominated by President Andrew Jackson  
as minister to Great Britain, Stevenson did  
not begin serving in this capacity until  
1836. The assignment terminated in 1841.  
In his later years he became a member of  
the board of visitors of the University of  
Virginia and served as rector of that uni-  
versity in 1856. He died at the family  
estate, Blenheim, in Albermarle County.

Ref: *DAB*: Hall, *Portraits*, 231;  
*Richmond Portraits*, 190–91.

277. STEVENSON, Mary Page White  
(d. 1812)  
Richmond, 1809–1810  
Memorandum entry: "Mrs Stevenson"  
Location unknown.

Daughter of John and Judith White,  
Mary married Andrew Stevenson (car.  
276) in 1809. She died in childbirth in  
1812. Her only child, John White Steven-  
son (1812–1886), became the governor of  
Kentucky.

Ref: Hall, *Portraits*, 231; *VMHB*, 25:281,  
27:xi.

278. SWAN, Mr.  
Alexandria, 1807–1808  
Memorandum entry: "Mr — Swan"  
Location unknown.

279. SWAN, Mrs.  
Alexandria, 1807–1808  
Memorandum entry: "Mrs — Swan"  
Location unknown.

280–281. TABB, Mary Mason Wythe  
Booth (1751–1814)  
Norfolk, 1811–1812  
Memorandum entry: "Philip Tabb Esq  
Gloucester / and Lady"; "Mrs Tabb  
copy"

Waist length, head to left  
HOA 29<sup>1</sup>/<sub>2</sub>", WOA 24<sup>3</sup>/<sub>8</sub>"  
Private collection (1993).

The daughter of Nathaniel and Elizabeth Wythe, Mary married Philip Tabb (cats. 282–83) in 1780. They had five children: Thomas Todd (1782); John (1784); Philip Edward (1786); Maria Mason (1788); and Henry Wythe (1791). This painting is a copy of a portrait of Mrs. Tabb by Felix Sharples, now in a private collection.

Ref: Owner records; National Society of Colonial Dames, *Early Georgia Portraits* (Athens: University of Georgia Press, 1975), 221; "Death Notices in the *Norfolk Gazette and Public Ledger*, 1804–1814," *VMHB* 63:346; MESDA research files; CAP files.

282–283. TABB, Philip (1750–1822)  
Norfolk, 1811–1812  
Memorandum book entries: "Philip Tabb  
Esq Gloucester / and Lady"; "Philip  
Tabb Esq Copy"

Waist length, head to right  
HOA 29<sup>1</sup>/<sub>2</sub>", WOA 24<sup>3</sup>/<sub>8</sub>"  
Private collection (1993).

Born at Whitmarsh estate in Gloucester County, Philip was the son of Edward and Lucy (Todd) Tabb. He married Mary Mason Wythe Booth (cats. 280–81) and

the couple resided at Toddsburg in Gloucester County.

Ref: Owner records; *Early Georgia Portraits*, 221; MESDA research files; CAP files.

284. TALBOT, Solomon B.  
Norfolk, 1811–1812  
Memorandum entry: "Solo B Talbot by  
Thos Talbot"  
Location unknown.

A resident and landowner in Norfolk, Solomon Talbot wed Mary Tabb on 6 April 1778. She was the daughter of William Tabb, also of Norfolk  
Ref: CAP files.

285. TATE, Benjamin (d. 1821)  
Richmond, 1809–1810  
Memorandum entry: "B Tate"  
Location unknown.

Benjamin Tate was Mayor of Richmond in 1811. In 1819 his occupation was listed as tanner and currier.

Ref: Catterall, "Richmond"; *Richmond Directory*, 1819.

286. TAYLOR, Richard  
Norfolk, 1811–1812  
Memorandum entry: "Rich d Taylor and  
Lady"  
Location unknown.

287. TAYLOR, Mrs. Richard  
Norfolk, 1811–1812  
Memorandum entry: "Rich d Taylor and  
Lady"  
Location unknown.

288. TAYLOR, Robert Barraud (1774–1834)  
Norfolk, 1811–1812  
Memorandum entry: "Robert Taylor"  
Waist length, full face  
HOA 27", WOA 22"  
Owner: Virginia Historical Society, Richmond.

Born in Norfolk on 24 March 1774, Robert was the son of Robert and Sarah (Barraud) Taylor. He was graduated from the College of William and Mary in 1793, studied law, and was admitted to the bar. He was elected to the Virginia House of Delegates in 1798–1799. In later years he served as a brigadier-general in the Virginia militia and as commander of troops in the defense of Norfolk in 1813–1814. Taylor was a member of the Constitutional Convention of 1829–1830 and was a justice of the General Court of Virginia from 1831 until his death in 1834.

Ref: *Appleton's Cyclopaedia*; MESDA research files; CAP files; "Book Review: John Randolph of Roanoke 1813–1814," *VMHB*, 31:183–84; "Action at Hampton," *VMHB*, 31:351.

289. TAYLOR, Mrs. Robert Barraud  
Norfolk, 1811–1812  
Memorandum entry: "Mrs Robert B Taylor"  
Location unknown.

290. TAYLOR, Sarah W.  
Richmond, 1809–1810  
Memorandum entry: "Miss Sarah W Taylor"  
Location unknown.

291. TAZEWELL, Ann Stratton Nivison  
(1785–1858) (*fig. 16*)  
Norfolk, 1811–1812  
Memorandum entry: "Mrs Ann S Tazewell"  
Waist length, head to left  
HOA 27½", WOA 22"  
Private collection (1993).

Daughter of John Nivison (cat. 218) and his wife Sarah Stratton (cat. 220), Ann married Littleton Waller Tazewell (cat. 292) in 1802. This portrait was previously attributed to William James Hubbard (1807–1862).

Ref: Owner records; MESDA research files; CAP files.

292. TAZEWELL, Littleton Waller  
(1774–1860)  
Norfolk, 1811–1812  
Memorandum entry: "L W Tazewell"  
Waist length, head to right  
HOA 27½", WOA 22½"  
Private collection (1968).

Born in Williamsburg, Littleton was the son of Judge Henry Tazewell, U.S. senator from Virginia, and Dorothy (Waller) Tazewell. He graduated from William and Mary College in 1792, studied law, and in 1796 was admitted to the bar. From 1796 to 1800 he served in the Virginia House of Delegates, representing James City County, and then was elected to the United States House of Representatives for 1800–1801. He moved to Norfolk in 1802 and that same year married Ann Stratton Nivison (cat. 291). Tazewell was a member of the Virginia General Assembly in 1804–1806 and 1816–1817. Although an anti-Federalist, he opposed several policies of the Jefferson administration, including the Embargo of 1807. He opposed the War of 1812 and favored a declaration of war against both Great Britain and France. From 1824 until 1832 he was in the United States Senate, where he served on the foreign affairs committee. Tazewell was a member of the Virginia Constitutional Convention of 1829–1830 and one of the committee of seven charged with drafting the new constitution for the state. He led the opposition to President John Quincy Adams but later opposed the policies of Andrew Jackson. After refusing cabinet posts in the Jackson administration, he was elected governor of Virginia in 1834. He served until his resignation in 1836.

The location of Thompson's likeness has been unknown since 1968; however, a copy by an unidentified artist is in the

Muscarella Museum of the College of William and Mary.

Ref: *DAB*; *National Cyclopaedia*; Muscarelle Museum files, Williamsburg; CAP files.

293. THOMPSON, Arad (1786–1843)  
Alexandria, 1807–1808  
Memorandum entry: "Arad Thompson"  
Location unknown.

Arad Thompson was born in Middleborough, Massachusetts, the son of William and Deborah Sturtevant Thompson. He was the younger brother of Cephas Thompson (cat. 294) and resided in Alexandria during the winter months of 1807–8, operating a school at the Warer Street academy building from December to February. It was here that he taught "Reading, Writing, English Grammar, Mathematics, the Latin and Greek Languages, Geography etc." Thompson graduated from Dartmouth College in 1811, where he studied medicine. He married Mercy Bourne in December 1816 and maintained a successful medical practice in Middleborough, Massachusetts. In addition to his practice, Thompson served for thirteen years as adjutant of the Fourth Regiment of the militia of the Middleborough district. He was also representative to the General Court of Massachusetts in 1825. He died on 23 April 1843.

Although the location of this portrait of Arad is unknown, Cephas Thompson painted a second likeness of his brother circa 1820. The latter is in the Middleborough Historical Society in Middleborough, Massachusetts.

Ref: Thomas Weston, *History of the Town of Middleborough, Massachusetts* (Boston & New York, 1906), 240, 254, 390. Charles Hutchinson Thompson, *A Genealogy of the Descendants of John Thompson of Plymouth, Mass.* (Lansing, 1890); *Alexandria Gazette*, 4 January 1808.

294. THOMPSON, Cephas (1775–1856)  
(fig. 1)

Norfolk, 1811–1812

Memorandum entry: "Cephas Thompson  
Portrait for/The Williamson"

Location unknown.

In all, Thomas Williamson (cats. 318–20) commissioned six portraits from Cephas Thompson. One of these was the artist's self-portrait, suggesting that a close friendship developed between Thompson and Williamson.

295. TIMBERLAKE, John B.  
Norfolk, 1811–1812

Memorandum entry: "John B Timberlake"  
Location unknown.

296. TINSLEY, Maria Brown  
Richmond, 1809–1810  
Memorandum entry: "Maria Brown  
——"

Location unknown.

The daughter of attorney John Brown, Maria married Peter Tinsley Esq. (cat. 297) in July 1803, and the couple resided in Richmond. For some reason Thompson inscribed her maiden name followed by a slash rather than using her married name.

Ref: *Virginia Gazette*, 16 July 1803.

297. TINSLEY, Peter (d. 1810)  
Richmond, 1809–1810  
Memorandum entry: "Maj Peter Tinsley"  
Location unknown.

Tinsley served as the Clerk of the Virginia Chancery Court. He married Maria Brown (cat. 296) in 1803.

Ref: *Virginia Gazette*, 16 July 1803;  
*Richmond Enquirer*, 24 July 1810.

298. TOMPKINS, Mr.  
Richmond, 1809–1810  
Memorandum entry: "Mr & Mrs  
Tompkins"  
Location unknown.

299. TOMPKINS, Mrs.

Richmond, 1809–1810

Memorandum entry: "Mr & Mrs  
Tompkins"

Location unknown.

300. TRIPLETT, John Richards (1785–)

Richmond, 1809–1810

Memorandum entry: "John R. Triplett"

Location unknown.

John Triplett was the son of Daniel and Elizabeth (Richards) Triplett of Richmond. He married his first cousin Laura Richards Stone in 1813; the couple had seven children.

Ref: Catterall, "Richmond," *Norfleet, Saint-Memin*, 214–15.

301. TRIPLETT, Philip

Richmond, 1809–1810

Memorandum entry: "Philip Triplett"

Location unknown.

302. TURPIN, Philip (d. 1828)

Richmond, 1809–1810

Memorandum entry: "Doctr Philip  
Turpin"

Location unknown.

Philip Turpin received his medical degree from the University of Edinburgh in 1774. He lived in Chesterfield County but owned land on Capitol Hill in Richmond.

Ref: *Richmond Whig*, 14 May 1828;  
"Thomas and William Branch of Henrico  
and Some of Their Descendants," *WMQ*  
(1st ser.), 25:110–11.

303. VILLALOBOS, Antonio Argoli

Norfolk, 1811–1812

Memorandum entry: "A Argole Villalobos"

Location unknown.

304. WALKER, Anthony (1783–1865)

Norfolk, 1811–1812

Memorandum entry: "Anthy Walke (of  
Wm)"

Location unknown.

Born in Princess Anne County, Anthony was the son of William (1762–1795) and Mary (Calvert) Walke. His siblings include Mary Calvert Walke Curtis, Elizabeth Walke McIntosh, William, Jr., and Ann McClellan McCauley Walke (cats. 75, 168–69, 306, 316–17). Anthony graduated from Yale and in 1809–1810 was a member of the Virginia House of Delegates. He was sent by Thomas Jefferson to deliver the Dey of Algiers as part of the last tribute exacted of Christian nations by the Barbary powers. Shortly thereafter, he served in the War of 1812. He had three wives: Susan Carmichael; after her death he married Jane Retsen of Princess Anne County in January 1803. In 1811 he married Nancy Ann Livingston, daughter of Capt. John Livingston. His children were William, Henry, John, Thomas Williamson, Virginia, and Cornelius Calvert.

Ref: *Norfolk Herald*, 18 January 1803;  
*Norfolk Gazette and Public Ledger*, 28 June 1811; "The Walke Family of Lower Norfolk and Princess Anne Counties," *VMHB* 5:149–150.

305. WALKER, Eliza

Norfolk, 1811–1812

Memorandum entry: "Eliza Walke"

Location unknown.

This is probably Elizabeth Mason Walke, daughter of William and Mary (Calvert) Walke.

306. WALKER, William Jr. (1786–1882);

Norfolk, 1811–1812

Memorandum entry: "Wm Walke"

Location unknown.

William was the son of William Walke, Sr., and his wife Mary (Calvert). His siblings Mary, Elizabeth, Anthony, and Ann also had their portraits done by Thompson (cats. 75, 168–69, 304, 316–17).

Ref: Catterall, "Norfolk."

307. WALKER, David, Dr.  
Richmond, 1809–1810  
Memorandum entry: "Dr David Walker /  
Petersburg"  
Location unknown.

Son of Robert and Elizabeth (Starke)  
Walker, David studied medicine at the  
University of Edinburgh in 1796. He  
served as a surgeon in the 39th Virginia  
militia during the War of 1812.

Ref: Blanton, *Medicine in Virginia*, 2:  
87, 354.

308. WATKINS, Henry E.  
Richmond, 1809–1810  
Memorandum entry: "Henry E. Watkins"  
Private collection (1993).

Henry Watkins was born at Poplar Hill  
in Prince Edward County. A graduate of  
the College of New Jersey (present-day  
Princeton University) in 1801, he later  
served as a lieutenant in the Prince  
Edward militia. An attorney, Watkins was  
a member of the Virginia House of Dele-  
gates from 1812 to 1833 and a state senator  
from 1833 to 1835.

Ref: Owner records; MESDA research  
files.

309. WEBB, Abner Osborne (c. 1804–1820)  
Richmond, 1809–1810  
Memorandum entry: "Abner Osborne  
Webb"  
Location unknown.

Son of Conrade and Lucy Webb, Abner  
Osborne Webb died in 1820 at the age of  
16. This portrait was painted when Abner  
was about six years old.

Ref: Catterall, "Richmond."

310. WEBB, Conrade (1778–1842)  
Richmond, 1809–1810  
Memorandum entry: "Conrade Webb  
— LW"  
HOA 26 $\frac{3}{4}$ ", WOA 21 $\frac{3}{4}$ "  
Private collection (1975).

The son of Foster and Sarah (Shore)  
Webb, Conrade was a merchant in busi-  
ness with his uncle in Petersburg. He mar-  
ried Lucy Osborne (cat. 311) of Nottoway  
County in 1803 and they had a son, Abner  
Osborne Webb (cat. 309). After Lucy's  
death in 1816, Conrade married Georgian-  
na Braxton; four years later built an estate,  
Hampstead, in New Kent County.

Ref: Catterall, "Richmond"; "The  
Webb Family of New Kent County,"  
*VMHB* 25:210–21; MESDA research  
files.

311. WEBB, Lucy Osborne (1787–1816)  
Richmond, 1809–1810  
Memorandum entry: "Mrs Lucy Webb"  
Waist length, head to left  
HOA 27 $\frac{1}{2}$ ", WOA 22 $\frac{1}{4}$ "  
Private collection (1975).

The daughter of Edward Osborne of  
Chesterfield County, Lucy married Con-  
rade Webb (cat. 310) in December 1803.  
The couple resided in both New Kent  
County and Petersburg.

Ref: "The Webb Family of New Kent  
County," *VMHB*, 25:211; "Marriage Bonds  
from the Records of the Hustings Court,  
Richmond, Virginia," *VMHB* 34:170;  
MESDA research files.

312. WHITELOCKE, Miss  
Richmond, 1809–1810  
Memorandum entry: "Miss Whitelocke at  
Dr Brockenbrough's"  
Location unknown.

313. WICKHAM, Elizabeth Seldon  
McClurg (1781–1853)  
Richmond, 1809–1810  
Memorandum entry: "Mrs Wickham"  
Location unknown.

Daughter of Dr. James McClurg (cat.  
167), Elizabeth was the second wife of  
John Wickham (1763–1839); they married  
in 1800. Her husband studied law at



William and Mary College and was admitted to the bar in 1786. He moved to Richmond and became an eminent attorney. In 1807 he served as the chief counsel for Aaron Burr during his trial for treason. The couple produced seventeen children during the course of their marriage. The Wickhams' Richmond home is now part of the Valentine Museum.

Ref: *Richmond Portraits*, 206–8; *DAB* (John Wickham).

314. WILLIAMS, D.

Norfolk, 1811–1812

Memorandum entry: "D \* Williams"

Location unknown.

315. WILLIAMS, Sally Ann

Norfolk, 1811–1812

Memorandum entry: "Mrs Sally Ann Williams"

Location unknown.

316–317. WILLIAMSON, Ann McClellan McCauley Walke (1790–1827)

Norfolk, 1811–1812

Memorandum book entries: "Mrs Williamson Norfolk"; "Mrs Williamson small"

Waist length, head to left

HOA 30", WOA 25½".

Private collection (1991).

The daughter of William and Mary (Calvert) Walke, Ann married Thomas Williamson (cats. 318–20) on 13 July 1809. She inherited The Ferry, the Walke family's Princess Anne County estate, but later sold it to her brother-in-law George McIntosh (cat. 170–71). Thompson also painted portraits of her siblings Mary Calvert Walke Curtis, Elizabeth Walke McIntosh, Anthony, and William (cats. 75, 168–69, 304, 306).

Ref: Owner records; "Walke Family of Lower Norfolk County Virginia," *VMHB* 5:151.

318–320. WILLIAMSON, Thomas (1777–1846)

Norfolk, 1811–1812

Memorandum book entries: "Thomas Williamson"; "Tho Williamson small"; "Tho Williamson"

Bust length, head to right

HOA 29¾", WOA 24¾"

Owner: One copy is in a private collection (1979).

The son of John and Sarah (Price)

Williamson of Henrico County, Thomas married Elizabeth Galt in Richmond in 1800. He moved to Norfolk, where he became the Cashier of the Bank of Virginia. After the death of his first wife he married Anne McClellan McCauley Walke in July 1809 (cats. 316–17). William James Hubard (1807–1862) and William Dunlap (1766–1839) also painted Williamson's portrait. The whereabouts of only one of the four Thompson portraits is known.

Ref: "Walke Family of Lower Norfolk County Virginia," *VMHB* 5:151; "Death Notices in the *Norfolk Gazette and Public Ledger*, 1804–1816," *VMHB* 63:348; MES-DA research files; CAP files.

321–322. WILLOUGHBY, Margaret Marnix (1767–1827)

Norfolk, 1811–1812

Memorandum entry: "Mrs Marg Willoughby 2 copies"

Location unknown.

Margaret was the daughter of John and Jemima (Carraway) Marnix of Gloucester County. On 20 November 1783 she married William Willoughby of Norfolk and they had two daughters: Mary, who married Col. William Sharpe (cat. 264, 265), and Frances, who married George Washington Camp (cat. 39, 40). William Willoughby died in June 1800.

Ref: Catterall, "Norfolk"; "Historical and Genealogical Notes," *WMQ* (1st ser.), 22:140; "Marriage Bonds of Norfolk County," *WMQ* (2d ser.) 8:169; CAP files.

323. WILSON, George (1757–1821)  
Norfolk, 1811–1812  
Memorandum entry: "Geo Wilson &  
Lady"  
Location unknown.

George Wilson was a commercial merchant and grocer with a business located on Campbell's Wharf in Norfolk. He was a member of the Norfolk City Council in 1800 and contributed to the Presbyterian Church in 1802. That same year he married Mary Bond Biscoe, who died in 1808. Three years latter he married Sarah Brunet (cat. 324). They lived in a house on Bermuda Street.

Ref: Catterall, "Norfolk"; *VMHB*, 23:206–7, 34:202, 264; CAP files.

324. WILSON, Sarah Maxwell Read Brunet  
Norfolk, 1811–1812  
Memorandum entry: "Geo Wilson &  
Lady"  
Location unknown.

The daughter of James and Helen Maxwell Read Brunet, Sarah married George Wilson on 29 January 1811.

Ref: Catterall, "Norfolk"; CAP files.

325. WILSON, Thomas (d. 1818)  
Richmond, 1809–1810  
Memorandum entry: "Thomas Wilson  
Esq"  
Location unknown.

Thomas served as mayor of Richmond in 1812, 1814, 1816, and 1818.

Ref: Catterall, "Richmond"; *Richmond Enquirer*, 5 May 1818; CAP files.

326. WILSON, Mrs. Thomas  
Richmond, 1809–1810  
Memorandum entry: "Mrs Tho Wilson"  
Location unknown.

Mrs. Thomas Wilson, who is not identified by her first name in the death notice, died in the Richmond Theater fire on 26 December 1811.

Ref: Catterall, "Richmond"; CAP files.

327. WINSTON, Mrs.  
Richmond, 1809–1810  
Memorandum entry: "Mrs Winston for  
J Adams"  
Location unknown.

328. WIRT, Elizabeth Washington Gamble  
(1784–1857) (cover, fig. 13)  
Richmond, 1809–1810  
Memorandum entry: "Mrs Wirt"  
Bust length, head to right  
HOA 30", WOA 25"  
Owner: National Portrait Gallery, Smithsonian Institution.

Daughter of Robert and Catherine (Grattan) Gamble (cat. 97), Elizabeth attended the female seminary of the Reverend John Durburrow Blair (cat. 24), and on 7 September 1802 married William Wirt (cat. 329). The couple had twelve children.

Ref: Miles, *Saint-Mémin*, 433; NPG  
Curatorial files; CAP files.

329. WIRT, William (1772–1834) (fig. 12)  
Richmond, 1809–1810  
Memorandum entry: "Wm Wirt" (crossed  
out)  
Bust length, head to left  
HOA 30", WOA 25"  
Owner: National Portrait Gallery, Smithsonian Institution.

Born in Bladensburg, Maryland, William Wirt was admitted to the Virginia bar around 1790 and set up his practice in Culpeper County. He served as Clerk of the Virginia House of Delegates in 1800, and in 1802 was elected by the legislature to preside over one of three chancery districts into which the state had been divided. His legal reputation grew, and by 1807 Wirt was assigned the prosecution of Aaron Burr. Although he lost the case, his masterful depiction of Burr as a "serpent in America's Garden of Eden" served as a model of courtroom oratory. In 1817 Wirt was appointed Attorney-General of the

United States, a post he held for twelve years. He returned to private life in 1829, although by 1832 he was an (unwilling) presidential candidate of the Anti-Masonic party.

In addition to his success in the legal profession, William Wirt was a man of letters. His writing career began in 1803 with the serial publication of "Letters of a British Spy" in the Richmond *Argus*. Later he published *Sketches of the Life and Character of Patrick Henry* (1817), his most serious literary effort. In 1795 Wirt married Mildred Gilmer, daughter of Dr. George Gilmer of Albemarle County. She died in 1799, and three years later he married Elizabeth Washington Gamble (cat. 328). The couple had twelve children during their thirty-two-year marriage.

The portraits of Mr. and Mrs. Wirt have been cut down from their original rectangular formats and are now oval in shape.

Ref: *DAB*; Miles, *Saint-Mémin*, 433–34; *National Cyclopedia*; NPG Curatorial files; CAP files.

330. WISE, Nathaniel Seaton (1789–1830)  
Alexandria, 1807–1808

Memorandum entry: "N.S. Wise"

Bust length, head to right

HOA 27 $\frac{3}{8}$ ", WOA 22 $\frac{3}{8}$ "

Owner: Cincinnati Art Museum, Cincinnati, Ohio.

A prominent Alexandria attorney, Nathaniel Seaton Wise was the son of John Wise, an innkeeper and for many years the proprietor of Gadsby's Tavern in Alexandria. Nathaniel married Jane Caroline McKinney of Caroline County, Maryland. At his death he owned an acre of land improved by two buildings in Alexandria township, soon afterward his widow moved to Newport, Kentucky.

This portrait was for many years attributed to Benjamin West. According to family tradition Wise had traveled to

West's studio in London, where the renowned artist produced this handsome portrait. It is doubtful that this is the portrait in question. West's paintings were characterized by sophisticated arrangements, rich details and fluid brushwork. Although this portrait of Wise is a fine one, these qualities are not reflected here, and stylistically it is very much the work of Thompson. In addition, Thompson specifically recorded painting Wise in 1807–1808.

Ref: Alexandria Assoc'n., *Our Town*, 48; CAP files.

331. YEATON, Lucia Chauncy  
Alexandria, 1809

Memorandum entry: "Mrs Yeaton"

Location unknown.

Lucia Chauncy was the wife of William Yeaton (cat. 332). The couple had at least two sons, Joshua and William.

Ref: Alexandria Assoc'n., *Our Town*, 44, 57; Cox, *Alexandria*, 10, 64; Miles, *Saint-Mémin*, 435.

332. YEATON, William (1766–1853)  
Alexandria, 1807–1808, 1809

Memorandum book entries: "W Yeaton";

"William Yeaton"

Location unknown.

William Yeaton was born in Portsmouth, New Hampshire, in 1766. With his second wife, Lucia Chauncy (cat. 331), he moved to Alexandria in 1805 and became a merchant, shipowner, and, most notably, an architect-designer. In that same year he purchased land at the intersection of Cameron and St. Asaph streets, and subsequently built an elegant three-story Georgian style house for his family. Yeaton designed the enclosure of Washington's Tomb at Mount Vernon; the gate and enclosing wall were completed in 1835.

Ref: Cox, *Alexandria*, 10, 64; Miles, *Saint-Mémin*, 435.

## Book Reviews

Donald M. Herr, M.D., *Pewter in Pennsylvania German Churches*. Birdsboro, Penn.: Pennsylvania German Society, 1995. Pp. xvi, 214; 30 color, 239 b/w photographs. Appendices, glossary, bibliography, index. Cloth, \$40.00. ISBN 0911122-60-5.

American pewter has long been a subject of great interest to collectors and scholars. Writings on the subject are plentiful and extend in an unbroken line back to 1924, when John B. Kerfoot published his seminal, still informative volume entitled appropriately *American Pewter*.

One might presume, given this plethora of material, that there might be little left to research and write on the subject. Such a presumption would be naïve. Indeed, as Percy Raymond, one of the founders of the Pewter Collectors Club of America, commented in 1941 in reviewing Ledlie Laughlin's exhaustive and still highly important book, *Pewter in America, Its Makers & Their Marks*, research and publication is ongoing. Raymond lavishly and rightly praised Laughlin's work, but at the same time stated, "Let us hope that [Mr. Laughlin] regards this merely as a report of progress, albeit a monumental one, and that he will report again when he reaches a convenient landing." His comment cuts to the heart of scholarly inquiry; it is a never-ending quest periodically interrupted by pauses for sharing one's work through publication.

Donald Herr's 214-page book, *Pewter in Pennsylvania German Churches*, is an important milestone in our ongoing quest for full understanding of pewter in early America. Dr. Herr states in his preface that the purpose of his book "is to document early pewter

that was used by or is still owned by Pennsylvania German churches founded in the eighteenth century,” because he believed it to be a neglected subject. The origins of that project extend to 1972, when a small group of pewter communion and baptismal sets from Lancaster-area Lutheran churches was assembled for study. When the study was repeated in 1975, a suggestion was made that someone conduct a survey of pewter in all early Pennsylvania German churches.

Because of his deep and abiding interest in the subject, Dr. Herr decided he would undertake the project and started in earnest in 1986. From that time he applied himself to the job of painstakingly seeking out, recording, photographing, and studying all the pewter he could unearth in Pennsylvania German churches, including Lutheran, Reformed, Union, and Mennonite churches, as well as the Church of the Brethren, Moravian, Roman Catholic, Amish, and Schwenkfelder churches.

The task he set for himself was daunting, inasmuch as he had to leave the well-traveled highways of research worn smooth by previous writers, and struggle along the discipline's ill-traveled byways. Considering the fact that this project represented a “second job,” it is impressive that he was able to complete such a major effort in ten years. The fact that he did is a testament to his energy.

Two words might well engender his success and at the same time characterize his approach to completing this book. One is *organization* and the other is the *computer*. Both of these—an organized approach to collecting the large and varied body of research material, coupled with computer technology to compile it—have allowed Dr. Herr to organize his material methodically. This allows easy access and understanding for the reader. A quick scan of the table of contents confirms this. Beginning with a short but incisive chapter establishing background and context, he defines and delineates the various religious groups that patronized pewterers. Following that he turns to the pewter itself, addressing it by type of decoration and form. He then devotes another chapter to discussing the artisans on

both sides of the Atlantic who produced the ecclesiastical artifacts used in these churches. These chapters are followed by several appendixes that quantify the artifacts he discovered; they are organized into tables that embody both the individual character of the objects and the information that collectively comprise them.

Having this quantity of information on the subject for the first time is invaluable. It provides an impressive amount of history and data about what is perceived as a significant cultural group. At the same time, Dr. Herr's work does much to dispel any preconceptions about the Pennsylvania Germans being homogeneous and isolated. This study provides a wonderful insight into the rich and varied religious traditions brought to these shores by central Europeans. Though united today under the rubric "Pennsylvania German", the reality, as recorded by the customs and artifacts in this book, is that they were a diverse community with active economic, familial, and religious ties outside the Delaware Valley, extending to both sides of the Atlantic.

Perhaps the most rewarding aspect of the work that went into this book was the anticipation of discovery upon entering the doors of each surveyed church. Certainly one of the most exciting aspects of this book for enthusiasts of American material culture is the visual feast of extraordinary forms, many recorded for the first time in print. The continental European, British, Pennsylvania, New York, and New England pewter (almost all of which remains in its original context) that is pictured and discussed here is a trove, the utility of which will be welcomed by historians and decorative arts enthusiasts for years to come.

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Nancy Goyne Evans, *American Windsor Chairs*. New York: Hudson Hills Press in association with the Henry Francis du Pont Winterthur Museum, 1996. Pp. 744, with 969 b/w, 25 color illustrations. Appendix, glossary, bibliography, index. Cloth, \$125.00. ISBN 1-55595-112-0.

Windsor seating is like no other. It differs from conventional chairmaking in that plank seats provide the structural foundation for the entire chair, whereas other chairs are framed and typically have seats made of some pliable material. Part of the fascination with these chairs lies in the challenge of organizing their many parts into a single, unified object. With varying success, Windsor chairmakers created durable utilitarian furniture of comfort and beauty.

Windsor furniture survives in great numbers, and many objects are branded or labeled by their makers. In short, Windsors are a treasure trove for collectors and students of American furniture. These appealing objects not only constitute a significant segment of early furniture making, they can also illuminate broader issues in American furniture. Nancy Evans's massive long-term study brings a wealth of information to light in this single volume of enormous scope and dimension. The book is sufficiently large, in fact, that reading it takes planning; it is not something to pull off the shelf on an impulse. Readers will also want to familiarize themselves with terms presented in a six-page glossary. Illustrations are numerous but small, occasionally too small to capture details referenced in the text. Moreover, their dark tones sometimes eliminate further detail. But readers will benefit from making an effort to explore, digest, and ponder the material presented in this study. It is a serious work that demands serious consideration from the field.

The author's introductory declaration that "regional studies are the keys to understanding American Windsor furniture" (p. 14) indicates how she organizes her expansive subject and material. Indeed, more than 600 of the 680 pages of text describe Windsor chairmaking region-by-region, east to the Mississippi River and into southeastern Canada. Two introductory chapters address the subject from

broader perspectives. A thirty-six page appendix lists the names and working dates for nearly a thousand American Windsor craftsmen who worked before the Civil War. For readers seeking more extensive bibliographical material, which is available in many instances, text references to individual makers are indexed.

Evans's formidable command of historical documentation and her knowledge of surviving furniture is immediately apparent in the opening chapter of *American Windsor Chairs*. With references to a variety of visual and written evidence, this important and very readable account traces a sweeping history of stick furniture. It takes the reader from origins in ancient cultures, through the development of the Windsor chair in England in the 1720s, to subsequent style evolutions until the demise of the form in the late nineteenth century. First published in *Furniture History* and re-presented here with only minor style changes, along with a brief addition of "Continental forms," this chapter retains its freshness and value.

The next chapter attempts to profile the American Windsor furniture industry, thereby leading the reader from the context of European seating to American Windsor furniture. Broken into six sections, this chapter raises many stimulating subjects: "Transmission of the Windsor to America," "Early Development and Diffusion," and "Industrialization and Mass Production." However this chapter, only nine pages long, engenders in the reader more frustration, even confusion, than guidance. For example, relating Windsor chairs to furniture design books of Hepplewhite and Sheraton seems disconnected in terms of history and design analysis. A more specific statement—that the tapered feet of some northern chairs are derived from these design books—stands in opposition to the overwhelming effects of trade and training networks (p. 69). These and other issues need clarification and development.

The glory of *American Windsor Chairs* lies in its comprehensive treatment of a region-by-region analysis of Windsor chairmaking. Chapters, running up to 180 pages in length, encompass politically defined regions that are divided into bite-sized sub-regions. Each of



these sections is organized chronologically around known chairmakers. Evans describes design characteristics of each maker, school, and region, and peppers the text with original citations and references from an enormous body of primary evidence that is fully footnoted. Of great benefit is her presentation of chairmaking from 1800 to the 1850s, especially her analysis of painted decoration.

Not all readers will want to read this book cover to cover; fortunately, its organization allows, even encourages, sampling favorite regions and makers. Collectors and students wishing to investigate focused questions will be well rewarded. This reviewer, for instance, investigated Joseph Birdsley, a minor craftsman who labeled a sack-back Windsor chair that came on the market recently. A quick index search leads to a concise and informative biography woven into the section on Windsors of Fairfield County, Connecticut. The text includes a transcription of Birdsley's label, observations on his training, a description and analysis of his work, and an illustration of an unmarked chair attributed to him. Evans notes the existence of two labeled Birdsley sack-back chairs, but provides no further details to determine whether she includes the one in question in her count.

Throughout the book, the author provides detailed descriptions of and references to unillustrated chairs. Her purpose seems to be to document as fully as possible the work of individual chairmakers, including variants. The impulse to be so thorough is useful to those researching particular makers or trying to identify certain chairs. However, other readers, especially those wishing to enhance their understanding of Windsors in general, may find this approach tedious. This reviewer would have easily foregone many such descriptions in favor of Evans's thoughts on such Windsor forms as settees, writing armchairs, cradles, and beds, which are essentially absent from the text.

Readers looking for new interpretations or approaches to object study in general or Windsor furniture specifically will be disappointed. The author employs conventional strategies in familiar ways. Thus, diffusion of style and technology follows a pattern: origin in

London and dissemination to American urban centers (notably Philadelphia, Boston, and Providence), then to lesser urban areas, and finally throughout the countryside. Moreover, Evans takes a classic ethnocentric stance: Anglo-Philadelphian and other urban chairmakers set the standard, in contrast to which “the highly mannered production of the Pennsylvania Germans in south-central Pennsylvania can only be considered as provincial work” (p. 67). Although the historical and artifactual evidence readily lends itself to such a diffusion model, the engaging qualities of Windsor furniture also raise other important questions of theory and method. One wonders how study of Windsors might alter existing notions of such dualities as urban/rural and high style/vernacular. There is more to learn about the Tracy family of the backwater towns of Lisbon and Windham, Connecticut, than that “talented and enterprising craftsmen could succeed in non-urban locations” (p. 67). Our understanding of high-quality design and workmanship, of what constitutes success, and of the impact of place on early craftsmen needs further examination.

The information on Windsors now available through Evans’s book should feed scholarship and not be seen as the last word. Sequences of a single maker’s work (such as Thomas Gilpin chairs) offer exciting opportunities to analyze in depth some underlying cause of change in products over time. Do things go from simple to complex? Do designs get bolder? Does change happen fluidly or sporadically? At what point do small details lose their reliability as evidence? How accurate are narrow date ranges, or can slight modifications of certain assumptions significantly change these estimates? The possibilities in using Evans’s work are endless.

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